

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



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Interested In Recorded Music and Its Development*

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Edited by
AXEL B. JOHNSON

ELECTRIC **ODEON** *RECORDS*

Johann



Strauss

3225 { BLUE DANUBE WALTZ, (Johann Strauss)
12 inch { KAISER WALTZ, (Johann Strauss)
1.25 { Dajos Bela and his Orchestra

3224 { IN A MONASTERY GARDEN
12 inch { (A. W. Ketelbey) Odeon Orchestra with Male
1.25 { Chorus
IN A PERSIAN MARKET, (A. W. Ketelbey)
ODEON Orchestra

**PIETRO MASCAGNI, Conducting the Orchestra of the
State Opera House, Berlin**

5140 { CAVALLERIA RUSTICANA,
12 inch { (Mascagni)
1.50 { Prelude, Part 1 and 2—Sicil-
iana "O Lola"

5141 { CAVALLERIA RUSTICANA,
12 inch { (Mascagni)
1.50 { Prelude, Part 3 and Entrance
Chorus

Okeh Phonograph Corporation

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

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General Review

THE British release lists for May are exceedingly rich in noteworthy works. From H.M.V. comes a five-record version of Act III of Tristan and Isolde distributed between English and German artists, the former under Coates (Widdop, Fry, McKenna, and Ljunberg and the latter under Dr. Blech (Andresen, Habich, Noe, and Guszalewicz). The orchestral issues are led by Stokowski's recording of the Franck Symphony, the Philadelphians' first major work to be released in England, and include also a re-recording of Coates' Till Eulenspiegel, Casals conducting the Coriolanus Overture, Collingwood and the Covent Garden Orchestra in Gardiner's Shepherd Fennel's Dance and the Panorama Music from Tchaikowsky's Sleeping Beauty ballet, and Byng and the Covent Garden Orchestra in the Ballet Music from Faust. The Budapest String Quartet continue their series of recordings with Schubert's Death and the Maiden Quartet; Bachaus does the first twelve Chopin Etudes on three records; and Hambourg plays the Eighth Hungarian Rhapsody of Liszt and lighter pieces. Among the vocals are Schubert's Im Abendroth, Die Vogel, Die Post, and Wohin sung by Elisabeth Schumann, Brahms' Von Ewiger Liebe and Immer Leiser re-recorded by Elena Gerhardt, Ganne's Le Pere and La Marche Lorraine re-recorded by Journet, and a special

operatic supplement representing Lotte Schoene, Herbert Janssen, Joseph Hislop, Fanny Heldy (in Thais arias), Aureliano Pertile, Chailiapiin (Song of the Viking Guest from Sadko and How Goes It Prince? from Prince Igor), Anseau (in Pagliacci and Carmen arias), Maria Olczewska, Else Knepel, and Genia Guszalewicz (the last three in a two-part version of the Card Scene from Carmen). John Goss sings more sea chants, and various church choirs are heard in sacred songs.

The principal Columbia releases, Harty's Clock Symphony, Dvorak's American Quartet, and Sir Henry Wood's Song of the Rhine-Daughters from Götterdämmerung, have already been issued in this country. New works are Delius' On Hearing the First Cuckoo in Spring played by Beecham and the Royal Philharmonic, the Ride of the Valkyries by Wood and the Queen's Hall Orchestra, Till Eulenspiegel by Defauw and the Brussels Royal Conservatory Orchestra, Schubert's Piano Sonata in G, Op. 78, five records, played by Leff Pouishnoff, the Schubert-Friedman Alt Wien played by Friedman, and two Strauss French Polkas played by Johann Strauss and his Orchestra. In addition, Josef Szigeti plays Dvorak's First Slavonic Dance and Veracini's Largo, Murdoch plays Paderewski's Minuet and Mendelssohn's Duetto, Bella Baillie sings two arias

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from the Marriage of Figaro, and the Choir of St. Marylebone Church is heard in a six-part recording of Stainer's Crucifixion.

From Parlophone comes another Tristan excerpt by Max Schillings and the Berlin State Opera House Orchestra, Night Scene and Love Song from Act II. Cloez and the Opera-Comique Orchestra are heard in a two-part *L'Après Midi d'un Faune* and a four-part *Ballet Egyptien*; Szell conducts the Grand Symphony Orchestra in the *Fra Diavolo Overture*; Emmy Bettendorf sings Mozart's *Abendempfindung* and Silcher's *Die Lorelei*; Victor Staub, pianist, plays Debussy's *Golliwogg's Cake-Walk* and Minstrels and Chopin's *Waltzes in F and G flat*; Oehman and Andresen sing *Lohengrin* excerpts, and Margherite Salvi is heard in *Gilda's Aria* from *Rigoletto*. In addition there are the usual lighter works by Edith Lorand and Dajos Bela, the latter in a two-part *Traviata Fantasy*.

Miscellaneous other works are the *Hansel and Gretel Prelude* played by John Barbirolli and his Symphony Orchestra for Edison Bell; two piano arrangements of Chopin's *Etude No. 12 in C minor* and *Waltz in D flat* played by Tapp and Johnson; a *Cavalleria Rusticana Fantasia* played by the Polydor Orchestra for Brunswick; and Bizet's *L'Ariesienne Suite* by the Pathe Symphony Orchestra for Actuelle.

Of the domestic lists this month, the unusually fine one from Columbia leads. First in importance is *Masterworks Set 87*, Schubert's *Sonata in A major, Op. 120*, played by Myra Hess, one of the finest piano recordings that has ever come before us. Two other album sets are listed, the *Dvorak American Quartet* played by the London String Quartet (*Set 85*) and Schubert's *Quartet in A minor, Op. 29*, by the Musical Art Quartet (*Set 86*), both worthwhile additions to recorded chamber music. For orchestrals there are important disks by Mengelberg and Harty. The latter is represented by the *Dvorak Carnival Overture*, which I mentioned in my April General Review on hearing the English pressing, and by an equally excellent *Berlioz excerpt*, the *Queen Mab Scherzo* from the *Romeo and Juliet Choral Symphony*. As usual, the American pressings are mechanically superior to the English ones. Mengelberg's two records contain a most interesting three-part recording of the little known *Anacreon Overture* of Cherubini and on the fourth side, the *Allegretto Scherzando* movement of Beethoven's *Eighth Symphony*, both of which present Mengelberg at his very best. I cannot recall what famous singer made the remark, but one has been known to state on returning to America from an European tour that until Mengelberg was heard with his own Concertgebouw Orchestra, he could not be fully appreciated; anyone hearing him with the New York Philharmonic was mistaken in thinking he was heard there at his best! Listening to this *Anacreon Overture*, the truth of this remark can be vividly realized. And perhaps still better is Mengelberg's latest British release of a Christian Bach *Sinfonia*

which we have just received from London and which undoubtedly will soon be made available here also.

Among the other Columbia records, mention should be made of a fine 'cello record by W. H. Squire, a remarkable organ recording of Luigini's *Egyptien Ballet* by Quentin MacLean, Wagner's *Homage March* conducted by Sir Dan Godfrey, and parts 7 and 8 of the *Two Black Crows*, in which Moran and Mack are if possible funnier than ever.

This month's Victor list is smaller than usual in the number of releases it contains, only 21 records, exclusive of the weekly popular releases, but as far as quality goes, there are many very fine disks. First comes the album set M-30, the electrified version of Mozart's *Jupiter Symphony* played by Coates and the London Symphony. This time even R. D. D. had to admit that Coates was not everything that could be expected of a Mozart conductor. The work is very interesting and possesses many merits, but it still seems that for Mozart's works Hamilton Harty and Oscar Fried are the only recording conductors.

Stokowski and the Philadelphia Symphony provided the much needed electrical version of *Berlioz' Rakoczy March*, very brilliantly played and recorded, but as far as interpretation is concerned, rather a disappointment. A noted veteran member of the Boston Symphony Orchestra visited the Studio one afternoon when we were listening to this record and comparing it with the old one by Toscanini (Victor 6300). I had heard this gentleman criticise a Mengelberg performance of the same march, one evening about two years ago when we rode home together after a concert of the New York Philharmonic, so I was naturally interested to hear his opinion of the versions of two such other celebrated conductors as Toscanini and Stokowski. He shared our opinion that Toscanini's interpretation was better than those of the others, but even it did not fully catch the character of the piece as a processional march; instead, it was played entirely too fast, "like a polka," as he contemptuously remarked. However, it is not my intention to start a new quarrel on the much debated subject of interpretations. As Mr. Rehrig pointed out so well, there are all sorts of people and all sorts of interpretations. Anything that has received the careful consideration of a sincere artist cannot be dismissed merely on the grounds of personal dislike. Someone else will perhaps find it his ideal version.

Two very fine piano records are also on the Victor list. One is the first release of the sensational pianist Horowitz who has lately been conquering the entire musical world. The other is a virile performance of *La Campanella* by Paderevski, recorded with as much effectiveness as his recent record of Schelling's *Nocturne a Raguze*. No piano enthusiast should miss these two disks. Mention should also go to a new *Martha Overture* by Bourdon and the Victor Symphony, possibly the finest work in all their excellent series of semi-classical overtures. Shil-

kret has an interesting record of two famous Serenades arranged for Salon Orchestra; Casals is heard in an excellent recording of two Spanish Dances; and there are many unusually fine dance records, among which those by Waring's Pennsylvanians deserve special praise.

From the Brunswick Company are more records by Godowsky, Bonelli, and Rethberg; the pianist plays Sinding's Rustle of Spring and Macdowell's Witches' Dance, Bonelli sings Danny Deever and On the Road to Mandalay, and Miss Rethberg sings Rubinstein's setting of Du Bist Wie Eine Blume and Jensen's Murmuring Zephyr. The American soprano Grace Moore is heard in two Boheme arias to advantage, and there are several praiseworthy light orchestral disks from the Brunswick Orchestra and the A. & P. Gypsies, in addition to the usual lengthy group of fine dance records.

There are no major works released by Odeon this month, but the untiring Dajos Bela Orchestra is represented as usual, this time by Strauss' Blue Danube and Kaiser Waltzes. There is also a very brilliant recording of In a Persian Market and In a Monastery Garden by the Odeon Orchestra and a very noteworthy novelty record (41035) of a dialogue entitled Hello Jake! by Watson and Cohan, one of the funniest releases since the famous Okeh Laughing record. But the lack of orchestral works is very disappointing. Where are all the excellent releases we see in the Parlophone lists every month? Are we not going to get any of them here?

The foreign supplements are rich in interesting "finds" this month. First are two remarkable symphonic poems by Eduardo Fabini, the Uruguayan composer, played by Vladimir Shavitch and a Symphony Orchestra, to which our attention was first called by an alert Vancouver reader, Mr. N. Shaw, in a letter to the Correspondence Columns some months ago. These three records were first released for South American sale only, and now are made available here through the Victor Company's Spanish-Mexican list. They are perhaps the most valuable discoveries ever made among the foreign releases; the more they are heard, the more fascination they exert upon one. They are a wonderful example of what our South American friends are doing in music.

Another "find" is Nat Shilkret's new version of the Parade of the Wooden Soldiers, issued in the International list. Let us hope that this excellent record is released shortly in the domestic supplement also. For a good twelve-inch dance record, the Columbia International list provides Eddie Thomas' coupling of Beautiful Ohio Waltz and a Waltz Medley of famous Victor Herbert melodies. Odeon lists another fine song coupling by the German baritone Willy Fassbänder, heard in Löwe's ballad Die Uhr and Schubert's Am Meer. In the Brunswick list there are the usual interesting disks from Isa Kremer, and also a very good record of Moussorgsky's Song of the Flea, sung by the noted Polish bass, Adam Didur.

Besides the Mengelberg record of a Sinfonia by Christian Bach, mentioned before, we received two other great works from abroad. One of these, the Brahms Violin Concerto played by Kreisler, was ordered at the same time from The Gramophone Shop in New York and from our regular London dealer. The former set arrived an entire week before the other, a convincing tribute to American efficiency of service! Needless to say, the Concerto is exceptionally fine, as are the Brahms Variations on a Theme of Haydn, conducted by Casals, which arrived from London at the same time.

Through the kindness of Mr. Elbridge W. Newton, head of the Music Department of Ginn and company, the famous publishers of educational works, we have received a complete set of the Ginn Music Education Series, consisting of some eight books and sixty records, the latter made by members of the New York Philharmonic under the direction of Henry Hadley. Detailed reviews of this remarkable series will be deferred until the August issue, which is to be a special Education Number.

From the William H. Wise Company of New York City another notable set of records has been sent to us, the Roycroft "Living Tone" recordings of the English Singers, heard in celebrated old madrigals of Byrd, Gibbons, Morley, etc., and in folk-song arrangements by Vaughn-Williams and others. These exceptionally interesting works arrived too late to be reviewed for this issue, but full details will appear next month.

A third set of records must also be mentioned here, this one of native Indian music sent all the way from Bombay from Mr. M. R. Bharucha, whose letters to the Correspondence Column and programs of the Bombay Chamber Orchestra have attracted considerable attention in our pages. The disks he sent are of native compositions performed by native artists, and made at the H. M. V. factory in Calcutta. A complete description will follow later.

As the concert season has now come to a close, the feature, Recorded Symphony Programs, is discontinued with the instalment in this issue. In its place will appear a series of articles on Recording Conductors, the first of which will come out in an early issue. However, the progress of the concerts in the Lewisohn Stadium, the Los Angeles Bowl, etc., will not be overlooked, and from time to time their programs will be given comment and analysis.

American record buyers will be glad to learn that the National Gramophonic Society records are now made available in this country through the progressiveness of the Gramophone Shop in New York City and the H. Royer Smith Company in Philadelphia. Major Christopher Stone, Secretary of the N. G. S. and the London Editor of our British cousin, "The Gramophone," writes us about making these live dealers American representatives of the N. G. S. and very kindly suggests that he would be grateful to learn what works American enthusiasts would particularly

desire to have recorded. (It must be remembered that the N. G. S. as yet records only chamber and chamber orchestral music, and that large orchestral works or works liable to be recorded by the leading manufacturing companies do not come within its scope.) Our readers are invited to send their suggestions for such recordings to me personally, from which I shall pick out a not-too-large list of works which seem most to be desired to send to Major Stone.

Mr. H. Royer Smith has just notified me that his Bulletin No. 1 is now ready. Every music lover who has not yet received a copy should lose no time in sending for one; it is to be had for the asking. I strongly advise every record collector to have his name placed on the mailing lists of all three of our forward-looking importers, the New York Band Instrument Company, the H. Royer Smith Company, and the Gramophone Shop, as works temporarily out of stock in one place are sure to be available from one of the others. Nor in mentioning our American live-wires should I forget to speak about our London dealers, Alfred Imhof Ltd., whose service continues to be as reliable as ever, although records may take a little longer to come from them.

We have not had much to say in regard to our American Phonograph Societies of late, as the Secretaries have merely written to me personally of the progress of the organizations rather than sending in formal reports for publication. In England the Phonograph Society Movement is thriving increasingly and its development is worthy of study here. I had always believed that the indifference of attitude on the part of some truly enthusiastic admirers of the phonograph was on account of the dealers. However, we find that in England the same problem of unprogressive or antagonistic dealers has to be met with, as Mr. Compton Mackenzie reveals in his most interesting editorial in the last issue of our contemporary, "The Gramophone," of which he is the Founder and Editor. I trust that he will permit me to reprint a passage in full, for it provides material for careful thought on the part of American as well as British phonograph enthusiasts.

Now if the dealers, with a few notable and laudable exceptions, had done anything to bring about the present happy state of prosperity in the gramophone world I might be willing to avoid treading on their corns. But I see them going the way of the booksellers, who with a minimum risk take a maximum of profit and do nothing to earn that disproportionate profit. Understand me, I am not talking about the leading gramophone dealers. There is hardly a bookshop in the British Isles that can compare with them in intelligent trading. I am talking to the average dealer who, when you ask him for such and such a record, says "There's no demand for that class of stuff here," and who will not be cured of his defeatist attitude until customers make a habit of entering his shop with a pistol and demanding the music or his life. Not a day goes by but I receive a letter from somebody to say that he has been trying to get this or that accessory, to find out if this or that song has been recorded, to obtain this or that record, but that the local dealer could not give him any information. No, and the local dealer never will be able to give anybody any information until he realizes that he lives by human brains and imagination and emotion, not by human stomachs. I notice with apprehension that major works are now being published in Am-

erica at the same rate as here. That means without doubt that in a short time major works will be produced at a faster rate in America. To be sure, the population is larger. Still, we did lead, and I believe that if we had enough intelligent dealers we could continue to lead. But no, there's no demand for that class of stuff. They prefer to ladle out cuties and sweeties and babies, for which class of stuff the demand is so brisk that there is no need to interrupt the afternoon nap to sell them. When the Beethoven centenary was in full swing last year one heard gramophone dealers groaning about the records of symphonies and quartets as if they were lava being belched forth out of a volcano. Well, it's up to our readers with a missionary bent to do some useful work. We shall soon find America with as big a lead in the production of good music as it enjoys at present in the production of syncopated sentimentality. I note as a sign of the times that the Editor of *The Phonograph*, which grows in excellence every month, has announced his intention no longer to review in detail the swarms of ephemerae that dance for a month and die. The reason is significant. He cannot afford the space. There is too much good music being published. I have no doubt whatever that our own recording companies are publishing over here all the good music that the public can absorb at present; but the public will absorb a great deal more if the dealers will make an effort to put it before their customers in the right way. "He was a bold man that ate the first oyster," said Swift. But the man who ate the first whelk was just as bold. Our dealers forget whelks when they tell us there is no demand for oysters. Those who can eat whelks can acquire a taste for oysters. We accept too easily the notion that good music is caviare to the general; an ordinary herring's roe is caviare to the infant-in-arms. The enjoyment of good music, the relish for unfamiliar food, the manipulation of false teeth, these are all accomplishments we acquire gradually. Appetite comes with eating, but, Rebekah adds, thirst goes away with drinking. Customers who acquire an appetite for good music buy more and more for it. Jazz, on the contrary, resembles thirst, and thirst is easily quenched except by drunkards.

I have written at some length on this topic because I do feel seriously perturbed by what I know is the obscurantist and obstructive attitude of many dealers. The British public has been choked off buying books. Do not let it be choked off buying records.

Mr. Mackenzie's remarks indicate that conditions in England are not so different from those here as we had thought. But let us remember that we have also what he terms "laudable exceptions"—I again refer to the three Companies which demonstrate what progressiveness and efficient service may really be. And I have no doubt that besides the Royer Smith and the New York Band Instrument Companies and the Gramophone Shop, there are many others in various parts of the country which we have not yet succeeded in reaching. I know the day is not far away when every community in the United States will be able to boast of at least one progressive phonograph society conducted by true enthusiasts, and of at least one energetic and capable dealer willing and able to serve them properly according to their needs.

Let us use the coming summer months to prepare for a real drive in the fall for a phonograph movement in all its aspects, and above all for the best music on records, made available as soon as possible.

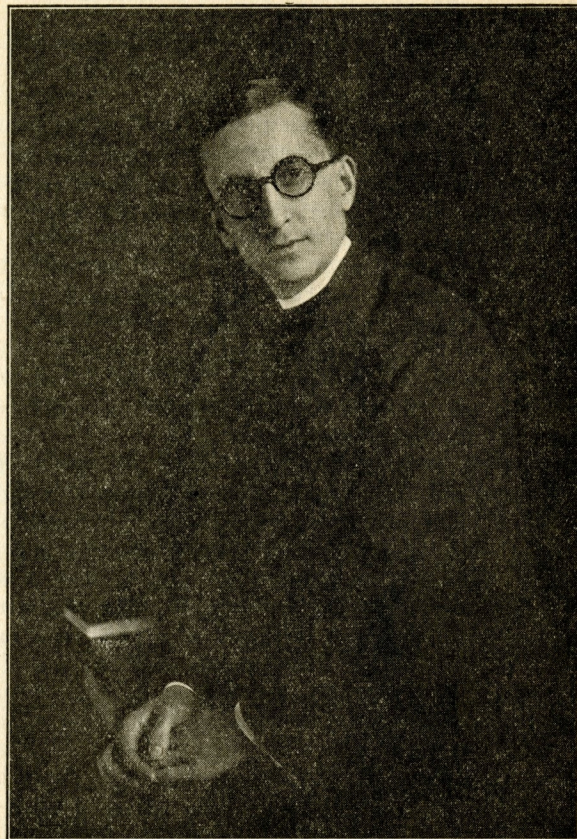
Apel B Johnson
J.H.

Recorded Church Music

By HERBERT BOYCE SATCHER

MUSIC, no less than Philosophy, has always been the handmaid of Religion. The one is concerned primarily with religious thought; the other with religious practice. While comparatively few of the people to whom Religion makes some sort of an appeal are mentally equipped to follow where the complexities of Philosophy may lead, vast numbers are able to receive religious stimuli through the medium of Musica. And here lies a great danger; for Music, with its appeal primarily to the emotions, is apt to awaken forces which easily become uncontrollable, and so lead to degradation and spiritual dissolution rather than exultation and the peace that comes from disciplined spiritual contemplation. The mind and the will then must be called into play to guide and direct the emotional re-action which Music arouses. Naturally this process must be helped along and fostered by those to whom is committed the task of ordering the music for religious services. Perhaps for this reason the Church has generally favored music of an austere nature. At various times in the history of the Christian Church, the pendulum has swung too far in the direction of unbridled musical emotionalism, but it has always been brought back, sometimes by a definite order from one in authority, sometimes by the slower process of a developing counter movement. Examples of this musical ebb and flow may be seen in the degree of Pope John XXII (1322), regulating the use of Descant; in the Motu Proprio of Pope Pius X (1903), restoring the Gregorian Chant or Plainsong as the official music of the Roman Catholic Church; in the movement to restore the musical treasures of the past, begun with the publication of the Yattendon Hymnal (1899), and continued by such men as Vaughan-Williams, Percy Dearmer, and the Shaws, as a reaction against the Victorian tradition in the Church of England; and in the extension of the same movement to America as shown in the Episcopal Church by the Report of the Joint Commission on Church Music to the General Convention of 1922, and in the "free" Churches by various official hymnals and reports, at least running counter to the Moody-Sankey and Sunday-Rodeheaver traditions, which had left a decided impression on those religious bodies.

Therefore any serious student of Church Music, writing upon any phase of the subject, must have constantly in mind these higher ideals and seek to inculcate them wherever he is able to gain a hearing. So the writer of an article on RECORDED CHURCH MUSIC is confronted by a far greater task than culling from the catalogues of the various companies lists of records of sacred music, with perhaps a bit of harmless comment



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Phonograph Society*

(Photograph by Gutekunst, Philadelphia)

thereon. Still preserving an attitude of the most rigid impartiality (in several senses), he must never fail to hold aloft the torch of what is best. Naturally there will be differences of opinion here as in other departments of musical activity, but it is not difficult to recognize a norm which one is bound to uphold, provided he is a student of the subject rather than a victim of his tastes or prejudices,

Several methods of approach suggest themselves, but perhaps the topical, with more or less chronological subdivisions, is best. And let it be known that, with a few recent and very notable exceptions, little has been done in America towards the recording of serious Church Music.

Following is a list of the various kinds of music which might claim consideration under this subject:

1. Liturgical or Service Music.
2. Motets and Anthems.

3. Hymns.

- (1) True Hymns
- (2) Chorales
- (3) Carols
- (4) Revival Songs
- (5) Negro Spirituals

4. Cantata and Oratorio Music

5. Sacred Solos.

6. Organ Music.

It must be remembered that Church Music is primarily choral, that is, for a body of singers. Until comparatively recent times, instruments were used principally for purposes of accompaniment (when there was any), and the solo voice was not featured, but used only incidentally. Most of the really great Church Music of the past was written for chorus unaccompanied, and there is a decided tendency among the best of present day Church composers to return to this style. Undoubtedly the ideal music for purposes of worship is unaccompanied choral music. That is the rule in the Orthodox Churches of the East, and was the common practice in the churches of the West until the seventeenth century.

1. LITURGICAL OR SERVICE MUSIC. By this term is meant the music to which the fixed text of traditional services (or certain portions of that text) is set. The "free" Churches generally, or Churches which do not follow a set form of service, are not concerned with Liturgical Music, though there is an unmistakable tendency among them towards the order and dignity which liturgical forms lend to worship. In the Roman Catholic Church the portions of the Mass which may be treated chorally are: Kyrie Eleison, Gloria in Excelsis, Credo, Sanctus, Benedictus Qui Venit, and Agnus Dei. The same is true of the Anglican Communion Service, though the Benedictus Qui Venit and Agnus Dei do not form a part of the official text. The Lutheran Communion continues to be sung to simple chants. The music of a Requiem Mass in the Roman Catholic Church differs from that of other masses in that the Gloria in Excelsis and Credo are omitted, and Requiem Aeternam (as Introit and Graduale), Dies Irae (as Sequence), Domine Jesu (as Offertorium), Lux Aeterna (as Communion), and Libera Me (Absolution) are added. These are all, ideally speaking, the people's parts in the great drama of the Mass, but at a comparatively early date, throughout Western Europe, they became the exclusive property of Choirs, for only bodies of trained singers could properly render the elaborate melodies which grew up around them. One of the objects of the Reformation was the simplification of the services and their restoration to the people. This principle has generally been observed in the Lutheran Churches, and to a large extent throughout the Anglican Communion.

Plainsong, or Gregorian music, seems to be the ideal language of devotion. It grew up, so to speak, with the Liturgy, but was always subservient to it. It is diatonic, unisonous, rhythmical but not metrical, and has a peculiarly impersonal

or other-worldly quality, admirably suited to its sacred use. Probably introduced from the East in the fourth century by St. Ambrose of Milan, extended and developed by Pope Gregory the Great at the end of the sixth century, Plainsong retained its simple unisonous character until about the twelfth century, when the new art of harmony began to emerge, issuing finally in the grandeur of the sixteenth century Polyphonic school. Though the parts of the Mass enumerated above as assigned to the Choir or people in the course of time became subjected to every degree of musical elaboration, the part taken by the officiants, with its musical setting for use on solemn occasions, has remained practically unchanged fixed, and invariable, from time immemorial.

Mass music of the sixteenth century Polyphonic school is represented on discs by the Kyrie, Sanctus, Benedictus, and Agnus Dei from a Mass in the Eighth Mode by Orlando Lassus, the great Belgian composer, and by the Credo (with two pages of solo quartet omitted) from Palestrina's "Missa Papae Marcelli", an epoch-making work thought to have been written in 1562. The former is sung by the Staats und Domchor of Berlin (Victor 80160) and the latter is a remarkable recording by the Roman Polyphonic Society under the direction of Monsignore Raffaele Casimiri (Brunswick 50128). Thomas Weelkes, a seventeenth century English Madrigal composer, is represented by a Gloria in Excelsis which appears not to have been exacted from a setting of the entire Anglican Communion Service, but is an isolated composition. It is sung by the Westminster Abbey Special Choir, Sidney H. Nicholson conducting (H.M.V.—D1083)

The great Bach B minor Mass was never intended by its creator to be rendered liturgically. So tremendous is it that even if the proper forces could be gathered to perform it in connection with a Service, probably no congregation would be able to stand the strain, unless the overpowering grandeur of the rendition, coupled with the spiritual exaltation it is capable of evoking, might bear them along unmindful of physical weariness. Of this Mass the opening chorus and "Qui Tollis" sections of the Gloria in Excelsis, the "Patrem Omnipotentem" and "Crucifixus" sections of the Credo, and the complete Sanctus with its "Hosanna" were recorded April 24th, 1926, by the Royal Choral Society, accompanied by the Royal Albert Hall Orchestra, conducted by Dr. E. C. Bairstow, organist of York Minister (H.M.V.—D1113, D1114, D1123, and D1127). Shortly before Mozart's death he received a mysterious commission to write a Requiem Mass. Before its completion he died, but the Requiem was completed, as was afterwards discovered, by his pupil Süßmayer. The Philharmonic Choir of London has recorded from this Mass, the Introit (Requiem Aeternam) and Kyrie, the opening chorus of the Sequence (Dies Irae), the entire Offertorium (Domine Jesu and Hostias), and the Agnus Dei, followed immediately by the Com-

munio (*Lux Asterna* and *Cum Sanctis*) which takes one to the end of the score. There is no "Libera Me." (H.M.V.—D1147-8-9).

[Here is an example of bad cataloguing and bad labeling. The arrangement of the score is confusing in the first place, such as the division of the Sequence and Offertorium into several numbers, but why the "Cum Sanctis" section of the Communion—and spelled "sanctus" when it has nothing to do with the Sanctus—should have a separate label is not understandable.]

Though the Mass has always been the principal service of the Christian Church, and at least the rite from which it evolved was instituted by Jesus Himself, very early other services came into being to supply the necessity of the occasion or to express the devotion of the pious. In the latter category must be placed the monastic offices, which during the Middle Ages, became numerous, intricate, and involved. They made large use of Scripture, as well as traditional materials embodying the aspirations of devoted souls. The Breviary was the book which contained the text of these services, used for the most part at the various daily hours of prayer in monastic establishments. So complicated had they become at the time of the Reformation that the advice of specialist was required to find out the proper content of the services for certain days. Of course these services were for the professed religious, and so the rank and file or ordinary people who attended Mass in their parish Churches were but little concerned with them. The sixteenth century Reformers who placed the emphasis on Scripture reading and preaching, found in the condensation and simplification of the Breviary offices and their transfer to use in parish Churches the opportunity to extend the knowledge of the Scriptures in the vernacular. As a consequence we have in the Church of England the two offices of Morning and Evening Prayer (or Matins and Evensong), and in the Lutheran Churches the services of Matins and Vespers. These services consisted of Psalms and Scripture lessons, canticles, versicles, responses, and prayer, and it had long been the custom to render them chorally. Though the services were translated and simplified there was no thought of disturbing the choral tradition, so we find English composers from the time of the Reformation devoting their talents to the creation of beautiful music for the canticles contained in the text of these services. At Morning Prayer they are: Venite, Te Deum or Benedictus or Jubilate; and at Evening Prayer; Magnificat or Cantate Domino, and Nunc Dimittis or Deus Miseratur. Now Venite and Benedictus are generally sung to simple chant settings, while Te Deum, Jubilate (if used), Magnificat and Nunc Dimittis (which have become the almost invariable evening canticles) are invested with the splendors of elaborate anthem settings. Some interesting records have been made of the complete Church of England Service of Morning Prayer (The two Scripture lessons are omitted and the two

evening canticles are sung on the reverse side of the fourth record. The choral parts are sung by a choir from St. George's Chapel, Windsor, under the direction of the Rev. Canon E. H. Fellowes. (H.M.V.—D963-4-5-6). There are some interesting recordings of short sections of the Te Deum and Magnificat set to ancient Plainsong melodies and sung in Latin by the Palestrina Choir, conducted by Nicola A. Montani (Victor 20896-7). So far there has been no electrical recording of English settings of the Te Deum, but several of the best settings of the Evening canticles have been recorded. The Choir of St. George's Chapel, Windsor, under the direction of Canon Fellows, has sung for the English Columbia Company, the Magnificat from the Service in D minor by Thomas Attwood Walmisley, acknowledged to be one of the finest of all English services (9174); the Nunc Dimittis from Dr. T. Tertius Noble's Service in B minor (4210); Sir Charles V. Stanford's Service in G (the Magnificat on 9174 and the Nunc Dimittis on 4209); and the Choir of Rochester Cathedral the same composer's famous Service in B flat (the Magnificat on 9165 and the Nunc Dimittis on 4202). Last year at the Three Choirs Festival held in Hereford Cathedral, a recording of a Dimittis by Sir Herbert Brewer was made (H.M.V.—D1347).

2. MOTETS AND ANTHEMS. Probably of secular origin, the motet was developed to a high degree of perfection by the sixteenth century composers. It is a setting for several voices of Scripture texts or the words of hymns. Its counterpart in the English anthem, which is allowed to be used at certain places in the services, notably as an Offertorium and after the third collect at Evensong. Liberal use of anthems is now made in the modern non-Liturgical Churches.

A number of Palestrina's motets have been recorded: "Adoramus Te" and "Exultate Deo" by the Toronto Mendelssohn Choir (Brunswick 3248); again "Adoramus Te" and "O Bone Jesu" by the Florentine Choir (Victor 9159); "Hodie Christus Natus Est", coupled with the "Crucifixus" of Lotti, sung by the Dayton Westminster Choir (Victor 20410); the famous "Improperia" or Good Friday Reproaches, and the "Sicut Cervus", sung by the Palestrina Choir (Victor 20898); "Laudate Dominum" and "Exaltabo Te" are sung by the Roman Polyphonic Society (Brunswick 50125), as are also the "Improperium" (an Offertorium), coupled with Marenzio's "Innocentes" (Brunswick 50127), and "Alleluja Tulerunt", coupled with an "Ave Maria" by Victoria (Brunswick 50126).

Of the Elizabethan English composers, Richard Farrant and William Mundy, contemporaries, are represented on discs respectively by "Lord For Thy Tender Mercies' Sake", sung by the Choir of and "O Lord the Maker of All Things", sung by New College Chapel, Oxford (H.M.V.—B2446), the Choir of St. George's Chapel, Windsor (English Columbia 4211). On the same record is

"Hosanna to the Son of David", by Orlando Gibbons, with whose death in 1625 the old Polyphonic school in England came to an end. Other Gibbons motets recorded are "God Is Gone Up", "O Lord Increase My Faith", and "O Clap Your Hands", all on one record, sung by the Choir of York Minister (H.M.V.—C1337). One of the greatest musicians England ever produced, William Byrd, an earlier contemporary of Gibbons, is represented by "Justorum Animae", sung by the Choir of New College Chapel, Oxford (H.M.V.—B2447), by "Have Mercy Upon Me O God" sung by the Choir of St. John's College Chapel, Cambridge (H.M.V.—B2448), and by "Christe Qui Lux" and "This Day Christ Was Born" sung by the Choir of York Minister (H.M.V.—C1334).

Dr. Edward Dickinson, in his admirable and quite indispensable book—"Music in the History of the Western Church"—says: "The anthem in its present shape is a sort of mixture of the ancient motet and the German cantata. From the motet it derives its broad and artistically constructed choruses, while the influence of the cantata is seen in its solos and instrumental accompaniment." With the passing of Gibbons, Church Music in England came to a standstill. Young Henry Purcell proved to be the genius who effected its revival, in the more congenial days after the Restoration, and with him flowered the an-

them as described by Dr. Dickinson. His Ode for St. Cecilia's Day, "Soul of the World", was recorded in 1925 by the Leeds Festival Chorus, conducted by Albert Coates (H.M.V.—D1045).

With the possible exception of Palestrina, no composer has enriched Church Music as has Johann Sebastian Bach. Not only is he the glory of the eighteenth century, but indeed of all time. The ramifications of his prodigious genius touched every phase of the art which he glorified. Of his motets and anthems the following have been recorded: "Jesu Joy and Treasure" (H.M.V.—D1256-7 and E458-9), "It is Finished" and "Jesu So Meek" (H.M.V.—D136-6), all by the Bach Cantata Club; "Jesu Joy of Man's Desiring" by the Choir of H. M. Chaples Royal (H.M.V.—E445); "Blessing Glory and Wisdom" by a Choir from the Chorus of the British National Opera Company (H.M.V.—D1036); and now comes the announcement of the recording of sections of the great "Magnificat" by the Bach Society (is it Paris?) with organ and orchestra, Gustave Bret conducting. The sections recorded are the opening chorus, "Quia Respexit" (solo by Mme. Terront), "Omnes Generations", "Fecit Potentiam", and "Gloria" (French H.M.V.—W882-3).

(To be concluded in next issue.)

Hints on Score Reading

By W. A. CHISLETT

INTRODUCTION

THIS article is not intended for, nor will it be of any service to, professional musicians or advanced students of orchestration. For these there is an ample and increasing library of text books and treatises on music and its various technical aspects. There are, however, many lovers of chamber and orchestral music who have little or no technical knowledge, and the emancipation of the gramophone from a mechanical toy to an instrument capable of reproducing fine music with remarkable fidelity and the gradual improvement in the quality of reception from wireless receiving sets are resulting in a regular and substantial increase in these numbers. There is a danger, however, that many of this huge audience may develop into mere passive listeners to whom music gives nothing but sensuous pleasure and emotional excitement and it is to stimulate that form of active listening which adds to these legitimate pleasures an intellectual appreciation, without which music cannot be enjoyed to the full, that this article is designed.

Colour is a term common to pictorial art and music, and in the former it is the feature which

distinguishes a painting from an etching, so in the latter it distinguishes an orchestral composition from an instrumental solo. Melody, harmony and construction or "form" are essential to both types of composition, and the introduction of this added factor therefore makes the process of listening to orchestral music more intricate than that of listening to an instrumental solo. There are the charms of this additional element to be appreciated and its presence is apt to obscure some of the other essentials. Chamber music, by which is understood nowadays music written for a combination of instruments in which there is only one to each part, occupies an intermediate position between these two extremes. At a concert this complication is balanced in some degree by the help that the eyes are able to give to the ears. Even with this help, however, unless the ears be trained and the music familiar much may be missed and if this be so at an actual performance, how much more is likely to escape one who is listening to a gramophone or a loud speaker.

The ideal way of listening to chamber or orchestral music is to follow it with a score for to do so not only indicates the instrumentation better

than the actual sight of the players but also reveals details of construction and inner melodies and harmonies which might otherwise elude the listener. By reading the score, therefore, the eyes are helping the ears more than by watching the performers and in the case of gramophone and broadcast performances much more than by contemplating the household furniture.

A score is a series of staves, or groups of five lines, on which the different parts are written one above another so that every part may be read at once, and was originally so called because of the practice of "scoring" the bar lines through the entire series of staves. The modern and more convenient practice in orchestral scores, however, is to break the continuity of these bar lines at certain places leaving spaces between the various groups of instruments. The use of scores was at one time confined to professional musicians but is now shared by lovers of music of all classes and, to meet the needs of those who want to read or follow a score rather than play or conduct from it, publishers have issued a comprehensive selection of "Miniature scores." These pocket editions are handy in size, reasonable in price and the best of them, such as those published in the Philharmonia Edition, are well printed on good paper.

It is the privilege of a select few to be able to sit in an armchair and, with the aid of a score, to hear mentally the whole of a long orchestral composition, but to attain such a degree of skill requires a great deal of both theoretical knowledge and practical experience. It is a mistake, however, to imagine that to follow music with a score calls for either a lot of skill or hard work. The eye very quickly acquires the habit of recognizing the appearance of melodic curves, the patterns of accompanying figures and many of the other details by means of which a composer expresses himself on paper, and I even know of persons who, *without any knowledge of notation whatever*, have increased their capacity for the enjoyment of music to a surprising extent by the intelligent use of scores.

The following pages are therefore intended to encourage the veriest tyro to expend a few dollars in the purchase of miniature scores, to explain in simple terms the use and sound of the various instruments, the symbols used to express a composer's thoughts, some of the mysteries of clefs and transposition, and generally how to use the scores acquired.

Of great help in becoming acquainted with the sound and tone colour of the various instruments are two Victor gramophone records (Nos. 20522-3) of "The Instruments of the Orchestra" in which the separate instruments play short solos. In the succeeding chapters, references will be made to these and other gramophone records in order to illustrate the use and characteristic tones of various instruments.

References to the scores of various works will also be made and the abbreviation "Phil." will

be used to indicate those published in the Philharmonia Edition of Miniature scores.

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Chamber Music is more intricate than that written for a solo instrument but not so elaborate as orchestral music and as many composers have written some of their finest works in this form, the ability to read these scores is both a desirable end in itself and a useful means of introduction to the more complex scores of the orchestra.

The most perfect and important combination within this category is the *String Quartet*, the individual instruments comprising which are all members of the same family though they vary considerably in size.

The smallest in size is the *Violin*. The string quartet includes two of these instruments, known as first and second violins respectively, and though the instruments are identical, they are given separate parts corresponding to the treble and alto voices in a vocal quartet or choir. The appearance of the violin is familiar to all, but there is one component part which should be specifically mentioned as it cannot be seen, except by minute examination, and yet is so important that it is often referred to as the "soul" of the instrument. The quality and volume of tone produced is governed largely by the resonance of the body of the violin and the air it contains. This resonance depends partly on the considerable pressure exerted by the tension of the strings on the front or "belly" of the instrument and in order that the back shall share in this pressure the belly and back are joined by a short post, called the sound post, which is placed inside the violin nearly under the bridge. It is this sound post which is called romantically the "soul" of the violin and much depends upon its size and adjustment.

The four strings of the violin are tuned in fifths and sound the notes G (below middle C), D, A and E (all above middle C). The other notes on each string are produced by the fingers of the left hand pressing the string against the finger board, thus shortening the length of the string able to vibrate, and so raising the pitch of the note produced. This is called "stopping."

The tone of the violin is brighter than that of any of the other members of the string family and is almost as familiar as its appearance.

The next member of the string family in order of size is the *Viola* which is about two and a half or three inches longer than the violin. The four strings of the viola are also tuned in fifths and sound the notes C, G (both above middle C), D and A (both above middle C).

Compared with the violin the viola is rather small in proportion to its pitch with the result that its tone is quite distinctive. It is powerful but rather dull and heavy in its lower register while its higher notes possess a slightly nasal quality.

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The *Violoncello* or 'Cello is next in size and being about four feet long is placed upright between the knees when being played. Four is again the number of strings and these are tuned to the same notes and at the same intervals as those of the viola but an octave lower and therefore sound the notes C, G, D and A (all below middle C). The much greater size of this instrument makes the distances between the positions of the fingers necessary to produce the various notes larger and this fact, together with the greater thickness of the strings makes the 'cello less nimble in its utterances than its smaller brethren. Nevertheless it is very flexible and is in constant use as a mobile bass and to play leading melodies.

The tone of the two lower strings is very rich and sonorous, particularly when they are played open, or unstopped, while that of the two higher strings is penetrating and of a quality analogous to that of the tenor voice.

The string quartet as we know it may be said to have originated in the middle of the Eighteenth Century, though compositions of an earlier date are known, and the first great composers for this combination of instruments were Haydn and his prolific contemporary Boccherini. The earliest examples were little more than solos for the first violin accompanied by the other three instruments. In the later quartets by Haydn and those by Mozart, however, the lower instruments were given much greater freedom and independence until in Beethoven's time the ideal of each of the four parts being, as nearly as possible, of equal importance and interest was reached. From this time to the present day many quartets have been written. These have been of very diverse kinds and affected considerably by contemporary tendencies in other branches of music but this great principle of equality is common to all those which have stood the test of time, and is one of the reasons which makes the following of a string quartet with the score such a very desirable end in itself.

Another reason is the similarity of the tone colours produced by the instruments which comprise the quartet. Comparatively little difficulty is experienced in distinguishing the 'cello from the violin but the viola is often confused with both. The "Instruments of the Orchestra" records give examples of all three in turn and illustrate their different characteristics admirably but a quartet provides an even better illustration of the similarities and differences which are so confusing to the beginner. Almost any of the earlier quartets will serve this purpose but as an illustration I will choose the second movement of Haydn's "Emperor" Quartet (Op. 76, No. 3) (Phil. score, Victor 6634, Columbia Masterworks No. 22). On opening the score it will be noticed at once that the viola uses a clef which will be strange to all who only know the more familiar bass and treble clefs. It is not essential that the real import of this should be known at present as the score can be followed readily without the actual notes played being known. This

movement is an Air with Variations and the Air is the well known Austrian National Anthem. This is played at the beginning by the first violin, in the first variation it is played by the second violin, then by the 'cello, then by the viola and finally by the first violin again. The familiarity of the tune makes it easily possible for the shape or curve of the melody to be followed and the slow speed at which it is played facilitates the following of one or more of the minor parts. Keen listening, score in hand, to such a work as this will soon make clear the differences in tone colour that I have attempted to describe.

The normal method of playing all the members of the string family is with a bow. These bows are made of the finest quality of wood, usually snake-wood or lance-wood, and are strung with horse-hair to which resin is applied frequently. Like the instruments for which they are used, the bows are all of similar construction but their length varies inversely with the size of the instrument. There are various methods of using the bow, each of which produces a different effect. All of these must be at the command of the player, who must be able and know when to play several notes continuously, to detach each note from its neighbors, to play the short rapid strokes resulting in a tremolo and to produce the various other effects required from time to time.

As progress is made and other quartets, both early and modern, are tackled it will be found that other methods of playing are required by composers at times when special effects are desired. The most common of these is the plucking of the strings with the finger which produces a short sharp note similar to that of a harp or guitar. This is called "pizzicato" (which in a score is abbreviated to "pizz"). This method of playing is employed for short periods in many quartets but two outstanding examples are those in Beethoven's "Harp" Quartet (Op. 74) (Phil. score, Columbia Masterworks No. 26) and Debussy's Quartet Op. 10 (Score published by Durand; H. M. V. and Brunswick records). When a composer wishes the ordinary method of playing to be resumed he uses the word "arco" meaning "bow."

Another method of varying the tone frequently used is to place on the bridge a little clip made of metal, vulcanite or wood called a mute. The expression most commonly used to indicate that this should be done is "con sordino." Similarly "senza sordino" means that the passage succeeding these words should be played without the mute. The effect of the mute is to damp or deaden the vibrations and the tone thus produced is veiled and remote and rather mysterious. A beautiful example of the use of the mute is the second movement of Tchaikowsky's Quartet Op. 11 (Eulenberg score, Columbia 67405-D, Victor 6634).

In the more modern quartets other methods of playing may be found occasionally. Such methods, however, are more common in orchestral music, and will be described therefore in

the chapter dealing with the string section of the orchestra.

There are many other forms of Chamber Music than the string quartet, in some of which wind instruments are introduced, but it is unnecessary to consider these in detail as all the other instruments introduced (with the exception of the piano) will be discussed in the chapters dealing with the orchestra.

(To be continued)

Mrs. Emma E. Cooley

By Winifred Davidson



Editor's Note

Mrs. Cooley's name is a familiar one to the readers of THE PHONOGRAPH MONTHLY REVIEW for since its very beginning she has been one of our staunchest supporters and one of the most generous and enthusiastic workers in the cause of the finest recorded music. On various occasions we have had the pleasure of calling attention to her activities and accomplishments, or of printing portions of her letters to us—a constant source of encouragement to our efforts.

We have received numerous requests that Mrs. Cooley's photograph be published and further details given about her life and work. In the face of the opposition of Mrs. Cooley's modesty and distaste for publicity it seemed an impossible task to do so, but through the kind co-operation of Mr. Harry L. Anderson, Secretary of the San Diego Phonograph Society, we have been able to procure the accompanying photograph of Mrs. Cooley and the following article, written by her friend and associate, Mrs. Winifred Davidson of Pont Soma, California.

The phonograph movement has not lacked inspirational leaders, and among these Mrs. Cooley takes a most prominent place. We recommend all our readers to turn back to their copy of last September's issue and read again the extracts from a letter describing her work printed on page 515. As we said then, we hope that others may profit by her splendid example to seek opportunities for similar service in their own communities. It is a real delight to add our expression of appreciation and praise to that of the many others to whom her work and her words have provided encouragement and inspiration.

ONE of the most consistently enthusiastic patrons of the phonograph is Emma Erwin Cooley, of San Diego, California,

whose library of records would have attained extraordinary proportions were it not for her generous habit of distributing her treasures. She has literally given away thousands of choice records; and she continues none the less assiduously to add to her very superior private collection.

A traveler, a book-lover, a collector of rare objects of beauty and specimens of nature, Mrs. Cooley still finds time every day for listening to great music.

Though orchestral music most interests her, and her library includes nearly all the masterpieces as rendered by America's and Europe's finest musicians, she is interested also in all good music. Her tastes in music as in books and as in life itself are truly democratic. Where she finds excellence and beauty she admires; and there is no field of music which does not attract her. In addition to the so-called "heavy" orchestral she has light orchestral, chamber music, choral, vocal, piano, violin, 'cello, flute, organ, harpsicord and other records. There is, in fact, no kind of recorded music unrepresented upon her full shelves. "Each has its place," she says. "Each rings with a message to some ear attuned to it."

Mrs. Cooley's contribution to music has been an important one. She demonstrates the value of music in the home—in all homes—in the intimate life of the young, the old, the shut-in, the over-busy. By distributing records among who otherwise might have missed knowing the masters of music, she has often awakened new courage, new zest in life, new happiness. By her constant example of a joyous appreciation of fine music, she has brought newer and deeper appreciation to hundreds who have known her.

"It isn't absolutely necessary to be a musician, in the technical sense of the work," she often remarks. "But it is necessary to listen . . . listen, and let these beautiful strains play over the senses. The ear hears them first; then the mind works them over; and then into the heart there begins to stream something of love for the beautiful that was not there before . . . some records I want to play over and over and over again—not that with my brain I understand their profound musical meanings, but because with my heart and soul I understand something that goes even more deeply. For instance, who could listen to Mendelssohn's Concerto in E minor, opus 64, as played by Fritz Kreisler and the Berlin Orchestra, or to Chopin's Twelfth Nocturne in G major, opus 37 as played by de Pachmann without feeling soothed and carried far out and away from all the ordinary cares of human existence? I don't think I have another record like this de Pachmann about which I feel so intently.

"A technical training in music is a glorious experience. It is really a great necessity to train individuals to create and interpret beauty for the world at large, and far be it from me to decry such training . . . but, as Edward Dickinson says, 'The greatest musician is he who lives most amply and intensely.'"

Phonographic Echoes

PARIS OPERA TO RECORD FOR COLUMBIA

By an agreement just signed with the Paris Opera, the Columbia Phonograph Company has obtained exclusive rights for five years to record the performances of this eminent organization, its artists, chorus, and orchestra, according to an announcement made by Louis Sterling, Chairman of the Board of the Columbia Phonograph Company.

Founded in 1669 the Academie National de la Musique, popularly known as the Paris Opera, has been in turn loyal, national, imperial, and republican. It has followed the changes of government and has survived them all, as well as revolutions in taste. This great lyric theatre has been the scene of many battles between partisans of conflicting operatic styles. Among the great men who built up its tradition were Lully and Rameau. The Paris Opera is the oldest and finest model of the subsidized theatre.

The Columbia Company will immediately begin recording the performance at the Paris Opera, in which this organization is unexcelled. "Pelleas and Melisande" will be a feature. The director of the Paris Opera is Jacques Rouché. The conductors are Gaubert, Grovlez, and Busser. Among the leading singers are Mesdames Beaujon, McCormick, and Ferrer, and Messrs. Journet, Dufranne, and Maguenat.

VAN AND SCHENCK USE AIRPLANE ON TOUR

Van and Schenck, Columbia artists, said to be the highest paid team in vaudeville, flew from Baltimore, Md., to be on time for the first matinee of a week's engagement at the Rochester Theatre. The last of their Baltimore performances the Saturday preceding was too late to allow for the train journey.

In Rochester, the popular duets singers autographed records at the Levis Music Store while a Columbia-Kolster Vivatone played their songs. Those on the outskirts of the crowd were heard to say: "We can hear them, but can't see them"—a spontaneous tribute which much pleased the artists as well as Columbia officials.

CHARLES HACKETT HAS SON

Charles Hackett, tenor of the Chicago Opera Company, and Columbia exclusive artist, was noted to be in extra fine voice during the Atwater Kent Gala Broadcast of May 6th. Probable reason: he has just become the proud father of a baby boy, who, lets hope, may follow in the footsteps of his distinguished father.

OMAHA HAS ITS FIRST RECORDING ORCHESTRA TRACY-BROWN'S SIGNS WITH COLUMBIA

Middle Western music circles are showing much interest in Columbia's acquisition, under exclusive contract, of Tracy-Brown's orchestra, of Omaha, the first Omaha orchestra to record since the founding of the city, in 1854.

This dance band, which has played for the past two years at the Ad-Sell Restaurant, Omaha's "show" cafe, is directed by F. F. Tracy and J. N. Brown, who started their career by forming an American Legion Band in Oklahoma in 1923. Tracy-Brown's Orchestra now broadcasts from Station W O W at Omaha, and doubles with many other nearby engagements, being easily the most popular orchestra in its territory.

This orchestra's first Columbia selection, just released, are "Chloe" and "Beautiful." The playing is said to combine both dance and musical values of high excellence.

A PARIS PHONOGRAPH AND MUSIC EXHIBITION

On May 12th, the SALON DE LA MUSIQUE ET DU PHONOGRAPHE opened for the 6th time at the Paris International Fair. About 200 exhibitors represented the different branches of our industry: Pianos, stringed and band instruments, talking machines, musical editions etc. In spite of all provisions all the stands had been leased and more than 20 demands could not be satisfied. This means for the next year a new enlargement of the Salon.

The SALON DE LA MUSIQUE ET DU PHONOGRAPHE

is international. The number of foreign firms which participate from year to year. Every manufacturer in the music field has, indeed, the largest interest not only in visiting the Salon but also in participating, for it is the most complete yearly exhibition of all products of the music branch. In the last year the Salon has been attended by more than a million visitors, amongst whom thousands of music lovers from all countries of the globe, who came for seeing comparing and choosing.

The exhibitors at THE SALON DE LA MUSIQUE ET DU PHONOGRAPHE show as in the precedent years their latest novelties in pianos, stringed and band instruments, musical edition etc. But there is a particularly interesting which have been realized in the last year concerning record-exhibition of talking machines. By the numerous progresses in and talking machine manufacturing, specially the improvements due to the radio, have given the talking machine industry a preponderating place in the music field. At the 6th SALON DE LA MUSIQUE ET DU PHONOGRAPHE more than 40 talking machine and parts manufacturers will permit to appreciate and compare the latest improvements.

The Trade Press is also at the Salon. The visitors will consult almost all the papers of the Music Industry throughout the world. The "PHONOGRAPH MONTHLY" is likewise exhibited and will carry to the visitor the advertisements of all those firms which could not participate in the 6th SALON DE LA MUSIQUE ET DU PHONOGRAPHE.

VICTOR TO RECORD ACCOMPANIMENTS FOR FIRST NATIONAL FILMS

As the result of contracts recently completed by the Victor Talking Machine Company and First National Pictures the smallest motion picture theatres throughout the country will soon be able to present their films with musical accompaniments as elaborate as those presented in the greatest metropolitan theatres. The Victor Company will arrange and record for First National musical scores synchronized with that Company's pictures. Both Victor and First National are licensees under patents of Electrical Research Products, a subsidiary of the Western Electric Company, and the synchronizations will be under these patents. The product will be known as Firnatone.

At present and since the inauguration of synchronized pictures the Victor Company has made matrices and pressed records for Vitaphone, owned by Warner Brothers, and have collaborated with them in recording. Under the new arrangement with First National the entire musical accompaniment of the pictures will be done by Victor experts, from the composition and arrangement of the score, through its synchronized recording and the manufacturing of the records.

Victor's contracts with First National are not exclusive since Victor's arrangements with Electrical Research Products permits them to make and record scores synchronized with films for any motion picture company.

FILM STARS TO BE HEARD ON RECORDS

The voices of motion picture stars, hitherto unknown quantities to most film fans, can soon be heard in every home where there is a phonograph, it was announced today by Walter W. Clark, head of the Artist and Repertoire Department of the Victor Talking Machine Company. Records of the players' voices will be made in Hollywood where a special recording apparatus will be installed. Among the first to be recorded will be Dolores Del Rio, star of United Artists' "Ramona". She will sing the popular theme song of that production, which she recently sang over the radio.

A DISK FROM JOHN BARRYMORE

Two of the most famous speeches in all of Shakespeare were recently selected by John Barrymore for recording by the Victor Talking Machine Company. They are the soliloquy from "Hamlet," Act II, Scene 2, in which the Danish Prince plans the play which shall betray the consciences of his father's murderers; and the soliloquy of Richard, Duke of Gloster, from the third part of "Henry VI", Act III, Scene 2, wherein the future king contemplates the obstacles that stretch between him and the crown. In both recordings carefully chosen music gives background to the speeches.

Recorded Symphony Programs

By ROBERT DONALDSON DARRELL

WHILE the symphony season comes to a conclusive cadence with the advent of May, popular concerts and those devoted to the exhibition of the spring crop of conductors—possibly-to-be continue to provide musical fare, albeit of a lighter sort, for those whose appetites are still unassuaged by the seasonal banquet of orchestral music. The first of the three most celebrated series of 'tween season concerts (the Boston "Pops", the Los Angeles Bowl and the New York Stadium concerts), is already in its third week. The other two begin later on and extend well throughout the summer; meanwhile chamber orchestras, sinfoniettas, ensembles, and the like, comprised of dispersed symphony personnel, travel up and down the byways of the land bringing music of one sort or another to The People.

But with these varied programs this feature has obviously little to do; with the drying up of the stream of symphony program books which has been pouring into the Studio all winter, dies also the ostensible and somewhat slender *raison d'être* for this mercurial discourse on musical literature in the concert hall and in the recording company's catalogues. From time to time throughout the summer brief attention will be paid to the Stadium, Bowl, and other noteworthy concerts. For the present, *Recorded Symphony Programs* must modulate back to its tonic key (I hope that it has not been written entirely in an atonal idiom, for all its polytonality) and close with an appropriate coda.

The cadential material may well be furnished by the final programs of several symphonies, the concerts by which the conductors endeavor to effect a dramatic and moving farewell to their audiences, leaving behind them the reverberations of applause which call up as dulcet echoes, invitations and contracts to return. Nothing can give one a better key to a conductor's character than the selection of works with which he chooses to close his season. Such a program must naturally be more varied, more inclusive than a typical mid-season list. It must contain one or more works commonly known as "sure-fire." Yet it must not exclude all novelty. Above all it must represent the conductor in his own chosen rôle, playing the pieces he likes best to play, and not those which he performs in lip-service of classical tradition, contemporary popularity, or local talent.

Such qualities are exactly those possessed by successful recordings. With a very few exceptions works are chosen for phonographic performance for exactly the same reasons that they are chosen for a "last concert of the season." They must not necessarily be popular in the obvious sense of the word, but they must possess

an appeal that is to some extent general, combining an element of the "sure-fire" with another of novelty. It is quite to be expected, then, that the final programs should be unusually well represented phonographically, and that the records are (for the most part) among the most successful in recorded literature. Such is the exact case.

At Los Angeles on April 26 Georg Schneevoigt presented the following program:

Beethoven	Symphony No. 4, in B flat
Marx	Two Songs (Ruth Shaffner)
Mozart	Alleluiah (Ruth Shaffner)
Beethoven	Symphony No. 5, in C minor

Beethoven's Fourth Symphony in Sir Hamilton Harty's virile Columbia version is one of the most effective recorded Beethoven works, while the ageless Fifth has recorded representation of a more varied sort and excellence than perhaps any other major symphonic work. The respective merits of the Ronald, Furtwängler, and Weingartner sets have been debated too often for the discussion to be unleashed again; suffice to say that each has its unswervable defenders, and for that matter, there are still those who cling to the ancient Nikisch version, obtainable now only in the H. M. V. Historical List. On the vocal works, a hasty search discloses an acoustical recording of one of the Marx songs, *Hat Dich die Liebe berührt*, sung by Marcella Roeseler on Polydor 66013. There surely are, or will be, electrical versions. Curiously, this same song appeared also on the final program of the Minneapolis Symphony, April 13, where it was sung by Jeannette Vreeland. Other works on the program were:

Berlioz	Overture—Roman Carnival
Verdi	Aria, O Patria Mia, from "Aida"
Hanson	Pan and the Priest
Tchaikowsky	Symphony No. 5, in E minor

Howard Hanson's symphonic poem is of course unrecorded, yet its ready inclusion into the standard orchestral repertory (it has been widely played by Mengelberg, Goossens, and others) might give grounds for anticipating a recorded version in the none too distant future. Berlioz' popular overture has been given occasional mention in these pages before. The versions previously listed are now quite superseded, however, by the new disk by Dr. Leo Blech (H. M. V. D-1365), which unquestionably will be given early release under the Victor label in this country. There are many versions of the Verdi aria: that of Rethberg on Brunswick on 50084 is the only electrical one I find off-hand; mention should also be made of the acoustical recordings by Rosa Ponselle (Victor 6437) and Emmy Destinn (H. M. V. DB-222). Tchaikowsky's Fifth has lately been done electrically by Stock and the Chicago Symphony for Victor, but many prefer the old set by Coates, one of the masterpieces of the acoustical era. Rumor whispers busily of the early release of a well-known recording conductor's version, but as yet the disks themselves have shown no signs of materializing.

The Tchaikowsky work figured also on the "request program" which closed the Cincinnati

season, and on which Fritz Reiner included also the Bach-Weiner *Toccata and Fugue No. 1* in C major, and Liszt's bombastic *Les Préludes*. The former work is unrecorded, but would prove a worthy companion to Stokowski's disk of his own orchestration of the *Toccata and Fugue* in D minor, which likewise was originally written for the organ. *Les Préludes* is one of the most reliable war-horses of all music; the non-appearance of an electrical recording is wholly inexplicable. The excellent acoustical one by Mengelberg and the New York Philharmonic is still available from Victor, however (6225 and 6373). An excellent choice for re-recording with his own Concertgebouw Orchestra for Columbia, or to be played by Stokowski or Herz for the Victor Company.

In Cleveland Sokoloff presented a deftly balanced and characteristic final program (April 19):

Beethoven	Symphony No. 7, in A major
Brahms	Song of Destiny for Chorus and Orchestra
Strauss	Death and Transfiguration
Borodin	Prince Igor Dances (with chorus)

The Brahms work is unrepresented phonographically, but there can be little doubt but that it will shortly be done, in all likelihood in England or Germany. Brahms has shared honors with Schubert this past season; the Violin Concerto, Fourth Symphony, and the Haydn Variations called for so often in these pages have at last appeared, and our husky voices can now turn to the *Song of Destiny*, the Contralto *Rhapsody*, the Overtures, a piano Concerto, and the Third Symphony, whose release is of course only a question of time. The Beethoven Seventh is an old friend on records: Victor, Columbia, and Brunswick electrical versions are all well known and have received special attention from time to time in this magazine (cf. Dr. Britzius' "Stokowski vs. Weingartner" in the January 1928 issue). Strauss's tone-poem is less satisfactorily represented; there is but one electrical version, that of the composer for Brunswick, and it can by no means lay claim to distinction. Bruno Walter, Dr. Mörike, or Coates are likely to re-record their acoustical performances before long, but I should like to hear Stock and the Chicagoans try their hands at its inflated rhetoric. The Borodin dances, too, have not yet received their full phonographic due, despite the fact that Sir Thomas Beecham directed a performance electrically recorded for Columbia. M. Dufosse and the Russian Ballet Orchestra have an admirable version in the Edison Bell catalogue, but until Coates, Stokowski, or Harty (or Koussevitzky, if he finally begins to record) conducts a performance with full orchestra and chorus—not merely the arrangement without voices—we shall not have adequate records of these piquant and ecstasie dances, surely among the most colorful and exhilarating works in musical literature.

Koussevitzky's program for the last concert of the Boston Symphony contained a tinge of novelty in the shape of a Scherzo by one Lopatnikov, a pupil of Ernest Toch (mentioned last month). Distinguished by technical competence

rather than musical significance, the Scherzo nevertheless was not out of place to round out a program consisting for the rest of Beethoven's *Egmont* Overture, Debussy's *La Mer*, and Brahms' Second Symphony. The overture is known to most readers in the versions by Mengelberg for Columbia and Pasternack for Victor, while the symphony is less pleasurably remembered in Damrosch's stodgy Columbia set (electrical) and the nearly equally stodgy acoustical version of Ronald for H. M. V. Would that the glow and sweep of Koussevitzky's reading animated the unfleshed bones and hardened arteries of the present available recordings! Debussy's *Trois Esquisses Symphoniques* may probably be expected from the French H. M. V. or Columbia Companies, for whom Coppola and Gaubert have lately been recording so many modern works. Or possibly Paul Klenau, whose Columbia disks of Debussy's *Iberia* and *Prelude to The Afternoon of a Faun* are models of recorded impressionistic music, will be given the opportunity to do *La Mer* also. Debussy, parenthetically, is now receiving a phonographic representation which leaves little to be desired. *La Mer*, *Gigues*, and *Rondes de Printemps* are the major works still to be recorded, but the last two are seldom played in concert. For the rest we have the excellent *Pelleas* interludes and excerpts from the French H. M. V., many competent disks of the *Afternoon*, the new Stokowskian version of *Fêtes*, electrical versions of *Nuages* by Schillings, *The Children's Corner* Suite by Coppola, the *Deux Dances* from the N. G. S., the String Quartet from H.M.V. and Brunswick, to say nothing of many piano works and songs of the highest excellence.

Returning to our final programs, we come to the Pension Fund Concert with which Hamilton Harty completed the seventieth season of the Halle Orchestra, and which consisted of no less than three great symphonies, the Tchaikovsky *Fifth*, Brahms *First*, and Mozart No. 39 (E flat). Tchaikovsky's has been mentioned earlier; Mozart's is still available in only one electrical version, that of Strauss for Polydor (Columbia and others have acoustical sets). To the never-to-be forgotten Stokowski version of the Brahms can now be added another electrical recording, by Klemperer for Polydor, possibly to be made available here—eventually—by the Brunswick Company. No critique has yet come to hand.

The last concert of the regular series at Philadelphia consisted of the Brahms *First* (again) and Scheherazade, but the latter work is also too familiar to readers of these pages to require further comment. The choice still lies between the almost complete Stokowski set and the abbreviated version of Goossens for H.M.V. (both electrical), or one must have patience to wait for the perfect recording which may come along next month—or never! Following the last concert of the regular series, Fritz Reiner was the Guest Conductor at the two spring festival concerts mentioned last month, which featured Strauss' *Don Quixote*, Honegger's *King David*, and a program of excerpts from Wagner's *Ring*.

The final concerts of the New York Philharmonic and the New York Symphony took place early enough to have been included in previous instalments of this feature.

Two programs from other sources remain to be analysed. The first is of a concert by the Barrère Little Symphony on May 11 at Atlanta, Georgia:

J. J. Rousseau	The Village Sorcerer
Schubert	Symphony No. 5, in B flat
Griffes	The White Peacock
Albeniz	Cadiz, Tango, Seguidilla
Debussy	Petite Suite
Pienné	Pastorale, March of the Little Tin Soldiers, Vigil of the Guardian Angel, Farandole

A stimulating example of a concert which is sufficiently "light" without lacking the piquancy of novelty. Debussy's *Petite Suite* in Godfrey's Columbia version was reviewed last month; there are also new recordings announced from France. Albeniz's *Tango* is available in a variety of recorded arrangements, the *Seguidilla* is played by Cortot on the same disk with the same composer's *Malaguena* (Victor 560—acoustical). Cortot also has recorded *Sous le Palmier* electrically (Victor 1271), as has Marcelle Meyer (H. M. V. E-434), who also plays the *Navarra* (coupled with Strawinski's *Ragtime* on H. M. V. D-1063). These are electrical, but I am uncertain about Murdoch's English Columbia disk of *El Puerto* (L-1707). The only orchestral work of Albeniz which has been recorded, as far as I know, is *Catalona—Suite Populaire*, played by Wood and the New Queen's Hall Orchestra on English Columbia L-1216 (acoustical, the odd side of a three-disk release of Grandos' *Five Spanish Dances*). "The Gramophone" published an excellent biographical study of Albeniz by Allanah Harper in its December 1927 issue, unfortunately unaccompanied by a list of Albeniz' recorded works; unquestionably there are more than the few named here.

Going on with Barrère's program: the Schubert Symphony, unrecorded at present, will probably be brought in on the tidal wave of special Centenary works; it is not particularly significant, in fact, it does not entirely escape sheer dullness. *The Village Sorcerer* is a piece new to me, but the musical compositions of the author of the *Confessions* are heard so seldom today that it would be interesting indeed to have at least one recorded example. There should be a small niche in the phonographic Hall of Fame devoted to recordings of music written by men notable for their achievements in the other arts. Polydor provides an apt example, a flute sonata by Frederick the Great, played by Friedrich Thomas on the acoustical disks 6517-8. None of the musical compositions of Friedrich Nietzsche (some of which drew forth the irate condemnation of von Bülow) has been recorded, I am confident, although several have been published. Other famous men have composed in their hours of ease. In our own contemporary world of letters, the diabolical Editor of the *American Mercury*, H. L. Mencken, is reputed to have composed a work for string quintet; a youthful *Waltz* was

reproduced in the "Boston Transcript" some years ago, accompanying one of Isaac Goldberg's articles. Surely there are enough Menckenites in the land to give handsome support to an issue of autographed disks of his pieces! A suggestion to Mr. Fisher and the Chicago Gramophone Society. And on the other side of the political fences is the present Vice-President, Charles G. Dawes, whose *Melodie* in A major has been graced by Kreisler's artistry on Victor 725 (to pass over various saxophone and xylophone versions).

I have stumbled inadvertently on a most fascinating topic, one which I hesitate to pass on to the magazine's Historical Expert, Mr. George W. Oman, and return to the program at my hand. What other notables have musical works to their credit? Ezra Pound might be named; several of his pieces were given recent performance, and, I think, also publication. Many music critics have essayed the creative art themselves; there is a current recorded example of a folk-song arrangement of *The Poacher* sung by the Winchester College Glee Club on H. M. V. B-2610 in the arrangement of George Dyson, author of that trenchant book, *The New Music*. However, now we begin to come into the field of men of more equal literary and musical talent, of whom an unusual example is Philip Heseltine, author of a life of Delius, and composer (under the name of Peter Warlock) of many works, of which a Serenade for String Orchestra has been recorded by the N. G. S.; some of his vocal works have also been done, among them the *Corpus Christi* sung by the English Singers (to be reviewed next month).

Recorded performances and speeches by celebrities are more frequent than examples of actual compositions. The announcement, which appears elsewhere in this issue, of a song disk made by a noted screen actress reminds me of the Brunswick release some years ago of a record whereon the superb screen star, Charlie Chaplin, fiddled some of his own compositions. Surely all is grist for the phonographic mill.

After which extended interpolation it may be well to finish the wandering discussion of Barrère's program. I have not come across any complete recording of Pienné suite, *For My Little Friends*, but the familiar *March of the Little Tin Soldiers* can be had in an electrical version by the Victor Concert Orchestra on Victor 19730. Charles T. Griffes was the white hope of American music until an early death cut short his career. *The White Peacock* and its companion piece, *Clouds*, enjoyed considerable vogue a few years ago, but lately they seem to be slipping from orchestral repertoires. The idiom is clear Debussyism, but there is a sensibility glimpsed in them which might have led a more individual and distinctive utterance in later years. Historically they are important; Griffes was the first of the American modernists. The piano versions at least of these pieces should be available on records.

The last program is that of a wood wind ensemble of members of the Boston Symphony un-

der the direction of Georges Laurent, in a concert at Cambridge, Massachusetts:

Mozart Quintet in E flat for horn, bassoon, clarinet, oboe, and piano
 Poulenc Trio for oboe, bassoon, and piano
 E. B. Hill Sonata for flute and piano
 Hindemith Kleine kammermusik (for flute, oboe, clarinet, bassoon, and horn)

The Hindemith Quintet (critically termed "Keine Kammermusik" on the program) has been recorded, and excellently, by the Leipzig Gewandhaus Wind Quintet, Polydor 66376-7, acoustical of course. It is a splendid example of recorded modern music, a delightful composition played with both surety and gusto. I am uncertain about the status of the splendid Mozart Quintet, for while I have a recollection of coming across it in some foreign record lists (possibly those of the Homocord Company), subsequent search has failed to confirm that recollection. It is something that should be done by all means. The Poulenc Trio is an amusing skit, delightfully imitative of a multitude of styles and composers. Humor in music is all too scarce; the work might be advantageously considered for the N. G. S., in fact, it has been mentioned by members of their Advisory Committee. Professor Hill's Flute Sonata is undistinctive, giving one the impression of being a violin work conventionally transcribed. But from the same composer has recently come a large work, a Symphony, which ranks with the most distinctive American essays in the larger forms. It is not a great work perhaps, but it is one that is very much alive, one which won an immediate and appreciative critical and popular approval when it was played by Koussevitzky in Boston and New York. It offers an opportunity for a recording company to place a second major American composition besides Schelling's *Victory Ball* records by Mengelberg, which have remained solitary for so long.

A strict adherence to the subject of "Recorded Symphony Programs" has been difficult in writing these pages. I hope that I have not bewildered unduly any reader in veering to so many other directions. If so, I must apologize, offering in explanation only the plea that such veerings were with the prevailing phonographic winds. Going over the actual programs has unearthed many and beguiling bypaths. I must confess to having strolled down many of them, but always in the hopes of finding something new and something of interest in the all-absorbing domain of recorded musical literature.

In the Next Issue:
"IN PRAISE OF PRACTICALLY EVERY-
THING" by Harold C. Brainerd
"RECORDING CONDUCTORS, PART I"
by Robert Donaldson Darrell

—o—
and in an early issue
"RECORDS OR RADIO"
by James Hadley

The Prize Sacrifice Contest Winner



MR. MILTON M. SNYDER
 Winner of the First Prize in the
 "Sacrifice" Contest

We reproduce herewith a photograph of the first prize winner in the "Sacrifice" Contest, Mr. Milton M. Snyder of Philadelphia, snapped in his study. As may be seen by his letter printed below, Mr. Snyder chose the Columbia sets of the Brahms F minor Sonata played by Grainger, and Beethoven's Fourth Symphony by Harty and the Halle Orchestra for his award. We congratulate him upon his excellent taste.

The other prize winners have not yet been heard from, so the announcement of their selection of prize records will have to be made later.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was most agreeably surprised recently when you communicated the good news to me. I must confess that it was not altogether unexpected for the sacrifices are real. It is my desire to continue those sacrifices into the late winter of life so that I may gather in more and more of the fine recorded music available.

Copies of Columbia record 7142-M, and their MM sets 37 and 47, which were obtained from the H. Royer Smith Company, 10th and Walnut, are now in my possession. These records hold a particular interest for me; and will ever be treasured possessions, as are all of my records, old and new.

I shall offer no apologies for the selections. The great Columbia Company with its fine acoustics in the Celebrity Series, and the H. Royer Smith Company with its capable, courteous, indulgent President and employees, and with its extensive and unique stock, made me a collector of records. I shall not forget either of them.

Once in my home, a record is ever a friend. What a collection of friends are gathered in my home! I have not lost interest in any of my records, nor will I. Personally, I have only compassion for the radio fan, and the phonograph fan who is always on the look-out for something new, something sensational, ever willing to cast aside the old records.

Let me thank you, Mr. Johnson, and your company for making possible the contest and the treasures now in my possession. May great prosperity be in store for your company in its undertaking.

MILTON M. SNYDER

4440 North 15th St., Philadelphia, Pa.



Columbia Leadership

Following the successful sponsorship of Beethoven Week, Columbia Leadership is again shown in the organization of the

International Schubert Centennial

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Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

D. S. S. TO MR. BENEDICT

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Benedict cleared up things a lot in his letter in your April issue. Naturally it was the most interesting thing that month in the always interesting correspondence column. I think he's right about hating to follow works with a score because if it is cut you'll only be sore and if it isn't, what you don't know won't hurt you. Maybe I'm prejudiced though on account of not being able to read a score. Perhaps it's a lot of fun in itself, but I don't know about that except for what various people say. And re performances being complete with just repetitions cut out (like the Brahms Symphony) sure, why not? As long as all the different music is there on the disk you can play it over as many times as you want. But if something is cut out altogether and doesn't appear anywhere even once, then it simply isn't there and there'll always be a feeling that the work is incomplete. But as I said before, it doesn't matter as long as you know definitely. You should be able to say to yourself, I want an absolutely complete work no matter how much I have to pay for it, or I can only afford to pay so much so I'll get a cut version that isn't expensive and yet gives an idea of the work good enough for every ordinary purpose, except that of study. As for instance the old Victor black label works which were really wonderful in their class.

I envy Mr. Benedict his chance to hear Schorr and the rest at the Metropolitan in person, every week, but we can get him on records now anyway. The Valkyrie album is a little too steep for my pocketbook yet, but I'm saving up for it.

I see his suggestion about the Columbia Masterworks every month came true right off. The more reasonable prices and the wonderful surface of the Masterworks make them constant favorites although Mr. Benedict hit the nail on the head again when he said that they stuck too much to the sedate classics and chamber music. I wish they'd put out some more sets like Iberia, which has them all beat in my opinion. How about a good Espana or Les Preludes? Harty and Klenau look like Columbia's best bets. I get all their releases and haven't been disappointed yet.

D. S. S.

A REPLY TO C. C.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The letter printed under the well-chosen sub-title "Nuts" in your May number arouses me to mingled emotions of anger and amusement. Most of Mozart is "pretty dull stuff!" Harold Samuel's record of the first two preludes and fugues of the Forty-Eight is "nothing!" I rub my eyes in amazement. Truly, truly, "There's no accounting for tastes."

What I simply cannot understand is how this gentleman can realize that the Philadelphia Orchestra's Bach Toccata and Fugue is a "giant in music" and still fail to grasp the significance of the piano preludes and fugues, smaller works structurally of course, but essentially cut from the same cloth. And how can he sincerely admire Wagner, Strauss, and Debussy, and then refer contemptuously to "Mozartean prattle sounding almost puerile?"

The answer is obvious. Mr. C. C. isn't interested in music, *per se*, at all. He is merely bewitched by orchestral colors and sonorities. He finds a big drum not only better than a little drum because it makes a louder noise, but he refuses to admit that the little drum is anything at all. Music is music, no matter in what sort of dress it appears, and to the real music lover the tiniest piano lyric and the greatest orchestral and choral work are merely different in degree, not in genus.

He states that "some jazz numbers are worth whole pages of Mozart and Haydn." I should like to have him point out this jazz numbers and the pages of Mozart and Haydn to which they are superior—musically. I readily grant their superiority as far as color alone goes, but frosting alone, with no cake, is a pretty unhealthy diet!

No. Mr. C. C. will find out eventually that true worth in music is dependent upon sound musical and artistic foundations, and not upon non-essentials. And when he has tired of the gorgeous color of Debussy, Rimsky-Korsakow and Strauss, he will begin to discover the true grandeur of Mozart—on the surface so simple and colorless, but in substance so infinitely rich and aesthetically satisfying.

Salt Lake City, Utah.

"TRADITIONALIST"

DETAILED LABELING

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your reviewer does well to point out an extreme case of insufficient record labeling, Godowsky's beautiful record of Schubert's "Good Night" and "Morning Greeting." How can the average person be supposed to know what these pieces are? Even if he knows that they are transcriptions of celebrated songs, how is he—or anyone—to know who made these transcriptions? Are they Godowsky's own? I am sure that many admirers of this record will share my admiration not only for the playing, but for the effectiveness of the arrangements. I should like to obtain the scores, but how am I to know whether they are published, or where, or by whom. (It should also be pointed out that "Good Night" is from the celebrated cycle, "Winter's Journey.")

I was much interested to notice on some recent Columbia records the name of the accompanists printed in small letters in the upper right-hand portion of the label. Except in sonata or ensemble works, it is obvious that the name of the soloist deserves first prominence and should be printed under the title. But the name of the accompanist should not be omitted; the new method is an ingenious way of getting it on the label without making it unduly conspicuous. Commendation should also be made of Columbia's practice of printing the names of the individuals of ensemble organizations like string quartets.

I have written before on this subject and the allied one of detailed analyses to accompany album sets, but they are very vital points and cannot be emphasized too strongly. Recorded music today is of such high excellence and permanent worth that every record should be explicitly and completely labeled, and every album set accompanied by detailed analyses and full information on the arrangements, editions, "cuts," etc., used.

Columbus, Ohio.

F. H.

MR. GERSTLE ON RECORD SPEEDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

On page 203 of your March issue you say: "It is obviously unjust to take to task companies today, with so many remarkable technical achievements to their credit, for errors of another era in recording, one which is now only history." It has been my experience that errors of recording speed are just as prevalent today as formerly. The very fact that the companies have so many technical achievements to their credit, is all the more reason why they should take pains to see that their recording apparatus runs at the proper speed. It seems to me that this ought to be a comparatively simple problem.

The Victor Company seems to be the least careful about this. The Brahms Quintet is recorded at 76. In Brahms's First and Beethoven's Seventh Symphonies the speed of the recording apparatus fluctuated during the course of the recording, as many of the sides are perceptibly higher in pitch at the end than at the beginning (indicating a slackening motor), so that to keep the side following at equal pitch it is necessary to increase the speed between sides. In the course of such long works as these bad distortion is bound to result as at the end of the work the pitch is apt to be a semitone higher than at the beginning. The playing speeds for these two works are, respectively, 75-74, 76-77, 77-78, 79-80, 80-80, and 77-78, 79-79, 80-80, 80-80, 80-81, which are as nearly correct as possible.

The English Columbia Co. tells us to play their records at 80, but the American Company issues pressings of the same works in this country and tells us to play them at 78,

and I find that, in most cases, the latter speed is correct. But why the discrepancy? Mengelberg's "Egmont" and "Coriolan" records require a speed of 80 for the first halves and 78 for the second halves so you see that Victor by no means has a monopoly on incorrect speeds.

In comparing the two versions of "Der Rosenkavalier" Waltzes, your correspondent did not mention that the Odeon record contains a cut. It was this fact that decided me in favor of the Brunswick record.

HENRY S. GERSTLE

New York City.

CHALIAPIN AND DUAL ROLES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have seen in the issue of your magnificent review, corresponding to the present month, a letter written by somebody who does not give his name, but signs with the three initials "T.M.W.", and in which letter he refers to my modest person, defending Mister Chaliapine's record Finale of Don Quichotte. It will be easy to realize, by reading my letter of November the last, that it has not been understood by Mister T.M.W., probably on account of my poor English, for I am not an American nor an Englishman, and I cannot express myself in a very good English as I could do in Spanish, my own language.—Otherwise my mentioned letter would not have caused so tremendous and "righteous indignation" on Mister T.M.W., an indignation that has taken six months to be expressed, which indicates that it has lasted very long and that his admiration toward the Russian basso is above all things in the world.—If Mister T.M.W. reads again my letter—conferring upon my modest person such honor—he will see clearly, without any doubt, that I have not criticized Mister Chaliapine's voice, nor his interpretation of the music of Don Quichotte, but simply his system of singing two parts in the same record, which is unartistic, and in that sense "rotten."—The opinions he quoted in his letter, that is, the opinions of "The Gramophone," "The Music Trades Review," and "The Sound Wave," do not oppose to my opinion, because I talked about the double interpretation of Chaliapine, and those opinions refer to the voice of the Russian basso.—So, with the said opinions, Mister T.M.W. has not given us any light as far as this matter is concerned.—The critics of the three mentioned reviews, like the critic of this review, did not pay any attention to the words of the records, but simply to the voice of the singer, and that is the reason why nobody ever understood what Chaliapine was doing, what he was singing.—Mister T.M.W. was astonished with Chaliapine's voice and gave up other details that are very interesting in music, and probably without my letter he would never have realized what Chaliapine was singing, not only because the majority of the dilettanti does not know any word of what a singer is saying, but also because the opera Don Quichotte is little known, being difficult to know if it is well sung or not.

Now, Mister T.M.W. will agree with me (and he is in accordance with me that Chaliapine sings both parts, that of Don Quichotte and that of Sancho) that it is of a very bad taste for a singer to sing two roles at the same time. This is axiomatic, being not necessary to know music, but only to hear well and to understand the language the singer is using in his interpretation. For instance, the great Polish basso Adamo Didur, of the Metropolitan, sings two roles in Puccini's Boheme, that of Colline and that of Schaunard. But when he sings Colline, another artist sings Schaunard, and when singing Schaunard, another artist sings Colline. But it would be ridiculous for him to sing both roles at the same time, at the same performance. Chaliapine's interpretations of Don Quichotte and of Sancho Panza are both great, but it will be preferred by everybody to hear him as Don Quichotte alone, or as Sancho Panza alone, but not as Don Quichotte and Sancho Panza at the same time. That is unartistic, in spite of the opinion of Mister T.M.W. Mister Chaliapine in the mentioned record, speaks to himself, and he, himself gives his answers. Now, suppose I make a trip to Montreal, and have the pleasure of meeting Mister T.M.W. across the street. Suppose I have the pleasure of greeting him in this way: "Hello, good morning, Mister T.M.W." And before he replies I answer to myself: "Good morning, Mister Aleman." Mister T.M.W. will certainly think that I am crazy.

But not everyone thinks like Mister T.M.W. I have re-

ceived several letters of agreement to the one I wrote in November last, among those who were so kind to me is Mister D. J. Loney, a man who is a connoisseur in matters of opera, and also the Record Critic of the Musical America, and the same Victor Talking Machine Company, which always has been very kind to me.

I must call the attention of Mister T.M.W. upon this fact: I am not a musician; I am a lawyer. That is my profession. My very little knowledge of Opera (not of Music) does not depend upon my 6000 collection of operatic records, for I bought all those records because I liked music, particularly operatic music, and not that I like music because I have all those numerous records. Besides that it is necessary to know, as far as the Chaliapine record is concerned, what the singer is saying or is singing, and it is not necessary to know a word of music. My knowledge of operatic records depends upon these two facts: That since I was a child I am used to going to the opera, here in my country and abroad, and that I can understand, besides my own language, the English, the French, the Italian and the German languages, so the comprehension of what the artists sing is very easy to me.

Mister T.M.W. sincerely pities me, and I sincerely congratulate him, because he follows the general idea in opera, that is, to care only about the voice and nothing else. A record is magnificent if the voice of the singer is loud, even if the artist is singing something quite different from what is written on the label. And it will be a very happy day for Mister T.M.W. when he passes by the Metropolitan Opera House, and reads the following announcement:

METROPOLITAN OPERA HOUSE

Giulio Gatti Casazza, General Manager

To-night at 8 P.M.

Puccini's opera LA TOSCA

The Cast

Mario Cavaradossi	T. Chaliapine
Baron Scarpia	T. Chaliapine
Sciarrone	T. Chaliapine
Spoletta	T. Chaliapine
A Jailer	T. Chaliapine
The Sacristan	T. Chaliapine
Floria Tosca	T. Chaliapine
A Shepherd	T. Chaliapine

Conductor: Maestro T. Chaliapine

I suppose that on this occasion Mister T.M.W. will receive a profound and moving "thrill" from this wonderful performance.

Havana, Cuba.

RICARDO M. ALEMAN

MINOR RECORDING COMPANIES

EDITOR, PHONOGRAPHIC MONTHLY REVIEW:

Yesterday for the first time I read your publication and found it to be of extreme interest, generally well-gotten up, neither "high hat," nor "low brow," but generally and quite informally conversational—an agreeable middle position. It is my impression, however, that you favor with notice only the products of the leading recorders. In this respect I think you mis-cue.

My idea always was that the yard-wide phonograph hound, if his ear be not tin, is concerned first of all with the beauty of the reproduction (as to its tonal quality), secondly with the subject of the recording, vividly, (very vividly), with the identity of the performers, and, finally, with the identity of the manufacturers. Acting on this presumption, I sought out all the less eminent recorders regarding whom I could secure any intelligence. The search proved to be both fruitful and diverting. I managed to secure some very good pipe organ records released by the Domino-Regal-Banner record people, and another bearing the Oriola label. The Pathe Actuelle-Perfect record factories provided me with two really fair organ records and one excellent record of "The Doll Dance." There came to hand, also, two Harmony records of pipe organ subjects which exhibited singular realism. An Okeh organ record was found to be passably good but marred by excessive "jazzing," a fault I can attach to Brunswick records of the same type. No Cameo records have been tried yet and I am awaiting the arrival of a Vocalion organ record, four Paramount organ records, and an assortment of discs from England.

The directories, also, have yielded clues to a dozen recording studios in Greater New York, which, because I have not heard of them before, I shall dub "obscure." These will shortly be assailed with inquiries. Who knows what may come forth!

I regret your entire omission of Diamnd Disc (New Edison) records for the Edison. I use this type of machine myself and reproduce lateral cut records upon it by means of a specially counterbalanced Grimes Gradeon, with modulator, feeding into an electric amplifier of my own design. A good speaker, of course, is used as the arrangement is capable of fidelity to a rare degree as well as great volume, if desired. If any of your readers would care to construct such a reproducer, as many who still have non-orthophonic machines may, I shall be glad to give you diagrams and particulars to print without restrictions. The apparatus is compact and may easily be housed in an old phonograph cabinet. My job cost me less than fifty dollars and provides amplification not only from the phonograph, but amplification and power for the radio as well. The same speaker is used for records and radio.

In closing may I ask, please, if you can, to give me the information desired on the enclosed cards? Also if you have ever heard of Madison records and where they are made? Finally, enclosed please find forty cents in stamps for which kindly send me the May number when it appears.

With best wishes for your success and increasing usefulness,
Far Rockaway, N. Y. A. J. FRANCK

HILL AND DALE RECORDING

EDITOR, PHONOGRAPHIC MONTHLY REVIEW:

In February "Phonograph" your reviewer, in discussing the first of Mr. Edison's new series recordings of master works, writes: "The recording need hardly be compared with that of the best needle-cut records. If less realistic, it is equally effective, and—here at least—of admirable and moving beauty of tone, both of the piano and the strings."

I am puzzled to understand quite what your reviewer intends to convey by this rather obscure passage. If the recording is "effective," it can only be so by reason of its nearness to the original tone and balance of the instruments recorded; and, if it has achieved this, the result cannot fail to be "realistic." I hazard a guess that by "realistic" is meant "atmosphere" or "echo effects" which one senses in listening to such records as Stokowsky's "Invitation to the Dance," or Mengelberg's Wagner. If I am wrong in my guess, you must please put me right. I am certainly unable to agree that the Edison recording falls further short of the timbre of the strings and the piano than the very best needle cut recordings of similar ensembles. On the contrary, I feel that now, for the first time, I am able to "make-believe" that I am listening to something more than a pleasant counterfeit of the real thing. Needle-cut records of the piano—not excepting Grainger's recent Brahms—still have a lot to be desired, even when the reproducing medium is a large Orthophonic Victrola. There is an absence of limpidity and weight in the higher notes, as recorded, and one seems to be listening to a clever arrangement of gong-sounds with banjo twangs superimposed upon them, rather than to the vibrating strings of a concert grand piano. The strings, again, do not "bite" with that vibrant sweetness which makes listening to string music so fascinating, but shriek, rather or become saccharine or lachrymose in quality. Now Edison recordings have in the past, always conjured up for me the picture of a "Gramophile" listening at the closed end of a brimming cornucopia. But, with the Schumann Quintet, the open end is presented to him and he feels just a bit dazed from the tumbling forth of good things about his unrehearsed ears. The recording is still far from perfect, (on my official Model Emerson of the old type) but I can forgive a lot when I am permitted to hear the scrape of the bows on the strings, the brilliant pizzicato effects, the almost-authentic ring of the piano notes and much of the harshness of the original performance, as brought out by the new records. I would greatly appreciate a further comment by your reviewer and I would be pleased if some of your readers would discuss the views I have expressed, in these columns. There is nothing like free discussion to iron out the little wrinkles of bias; and, impossible as it may seem, even Edisonites may be

brought to their senses by hanging them out to air in a current of cross-fire criticism.

It is my greatest wish that Victor will some day record by the hill and dale method, for that method alone holds out a promise of stark realism, and offers, besides, possibilities of a long playing record which will last well, and will obviate that bug-bear of present day listening, viz: record changing in the middle of a movement.

By the way, will you please give me some idea of the advance the new Edison achieves over the best of the old models?

These machines are not yet on the Johannesburg market, and I am impatient to re-orient my ideas on listening.

I congratulate you on the tone of your excellent journal, which I consider to be easily the best in the field, and I wish you every continued success.

Johannesburg, South Africa

WILLIAM MATTHEYS

SCRATCH

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I think that not enough emphasis is placed on two purely mechanical aspects of recordings. In the first place, record buyers should insist that records should have no "swish" in them. This appears to occur when one part of a record gets slightly warped (by the sudden changes of temperature, I believe, that occur in a room). So that in addition to the usual needle noise, your ears are assaulted every three-fourths of a second by a "swish" as the needle passes over the affected part. In the second place, I think we have submitted to needle noise much too gently. It seems to be a tabooed subject, much as sex is in this puritanical land. You might say, "But if you are a *real* music lover, you would listen to the music alone, and forget the surface noise." But one might marry a beautiful woman, and if she had a particularly rasping voice, many years of living with her would become irksome. Just so, lovers of good recorded music have to live for some time with their wax discs, and after a while the needle noise does become tedious.

Furthermore, I believe that nothing reacts more against the phonograph in the minds of non-enthusiasts than this very thing. And so it certainly is important.

To what avail is it to record a beautiful pianissimo passage in a symphony or in a concerto, if your attention is to be distracted by what one of your correspondents from Baltimore so poetically named, "the sound of a distant waterfall!" But this is just a polite term for it.

That surface noise can be greatly eliminated is demonstrated by Columbia records. If all records had their surface I would have no quarrel to pick. If the phonograph companies received enough complaints on the subject, I bet they would put their little heads together and find a means to remedy this condition. Certainly if a maxim silencer can make a gun noiseless, some method might be found to make a record surface so.

I bring to your attention that you can now buy typewriters which are noiseless, so that now in offices all is peaceful except for the gum-chewing of pretty stenographers.

One more word: how would you feel if your concerts of the Boston Symphony were accompanied unremittingly by the hissing of a steam pipe?!

It is high time indeed to rouse people from the lethargy in which they have fallen on this subject.

Germantown, Penna.

W. C. H.

PIANO RECORDS AGAIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was delighted to read Mr. Anderson's letter last month and I am very glad that my little note to the March issue had something to do with bringing about his splendid informational comments. The news about Horowitz was the most welcome to all. I have just heard his first release (a ten inch record of Chopin's Mazurka Op. 30, No. 4—with the passage of consecutive fifths and sevenths near the end—and his own Carmen Variations). The recording is wonderful and Horowitz's characteristic style is reproduced with perfect fidelity. May his first major work be the great Liszt B minor Sonata, the piece with which he has created his sensational success. It has never been recorded, as far as I know.

I agree absolutely with Mr. Anderson in his suggestions about Gabilowitsch doing the second Brahms' Concerto, Bauer the First, and Myra Hess some Bach, Scarlatti and Mozart. The remarks about the necessity of preserving the Liszt tradition are very significant to my mind. The Editor's remarks about Rosenthal recording were an appropriate complement to Mr. Anderson's mention of him. I hope that if he does any large works that one at least of the two Chopin Concertos may be done by him.

Turning to some other leading pianists living in or touring this country, how about John Powell, Mieczyslaw Munz, Ernest Hutcheson, Leo Ornstein, Shattuck, Alexander Barovsky, Mirovitch, Brailowsky, Gitta Gradova, Alfredo Casella, Carl Friedberg, George Copland, for example, none of whom has recorded for the phonograph, but who all have made piano rolls? A number of modern composers play for the reproducing companies: Bela Bartok, Maurice Ravel, Serge Prokofieff, John Ireland, Nicholas Medtner, Scharwenka, Stravinsky, and Cyril Scott. I have heard Bartok, Stravinsky and Prokofieff; they are all excellent pianists. On going through a list of pianists who make rolls for a leading company, I notice several artists who have some slight phonographic representation: Ralph Leopold is heard on Grainger's arrangement of a Danish folksong (Columbia); Eugene Goossens played the piano part in his own violin sonata for the National Gramophonic Society in England; John Alden Carpenter played the accompaniments to his own "Water-colors" for the Chicago Gramophone Society. In England I see that Harriet Cohen is recording again, and Leff Pouishnoff has begun to make records.

What has become of Maier and Pattison; are they to make no more records for Victor? And are we to get no more de Pachmann records?

I hope that I haven't taken up too much space, but the topic of pianists and piano records is an endlessly stimulating one to me.

Detroit, Michigan.

H. M.

MR. HARROLD'S SUMS UP

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I wonder if all readers of THE PHONOGRAPH MONTHLY REVIEW realize the significance of the progress made by the phonograph in the last few months and the dazzling outlook for the future? I noted in last month's issue a statement that the Victor Company did a bigger business last year than ever before, but do you know the exact figures? Last year their sales amounted to slightly under forty-six million dollars with the best previous total the forty-four million dollars of 1923. The bad year, 1925, had brought about a slump to less than twenty-one million dollars, but the phonograph literally "came back stronger than ever."

That is one angle of the case. Now for another, the additions to the libraries of album works of great masterpieces. Last month the Victor Company issued only one album set (in contrast to the two of all the previous months this season), but Columbia, abandoning its old practice of releasing five sets or so every three months, announced that Masterworks would be released *monthly*, at least two album sets and several single disks in addition at a time. I need hardly emphasize the wisdom of this improvement or the benefit to record buyers, who often expressed themselves in your pages on the subject of the disadvantages of the old method of block release. Add to all this the news that Schubert Centennial recordings will be represented in each month's releases!

May I call these last-named facts to your correspondent "Columbus"? They certainly should cheer him up. Both he and "Collector" should also be informed that their remarks on the slowness of English Columbia works to appear in American Columbia pressings will soon be past history. There are no official statements as yet, but it is generally known that Mr. George C. Jell, Supervisor of the Masterworks Series, is at present away on a business trip to the British and European Columbia affiliated companies. It is not my place to disclose any secrets, but I can safely assure some interesting, not to say startling, developments as a result in the very near future! While on the subject of Columbia I might also add that they have ready for early release one of the finest recorded piano sonatas I ever heard. Perhaps by the time this appears in print, it will already be released.

Summing up just a few of the outstanding developments in recorded music, as I have done, makes me more astonished than ever over the attitude of mind expressed by "Vories" in his last instalment of "Remnants." The last time I saw Mr. Fisher I should have sworn that his enthusiasm would never cool, but apparently it is cooling. If I remember correctly, in the old days his was the loudest voice of all to cry for major musical recordings. Now that he is getting them, is he surfeited already?

In contrast to this example of slackening interest it is a pleasure to follow the ascending curve of progress traced by our old friendly enemy, S. K. I began cheering for him last December and his letter to the May issue assures me that I wasn't mistaken. What I like most of all is Mr. S. K.'s sound common sense in not biting off more than he can chew, but resting content to make gradual but steady progress. A lot of people in his shoes would try to go ahead too fast, get disgusted, and give up in despair. Play your Rosamunde Overture, Carnival of the Animals, and Herbert Album, S. K., and don't worry about the Fire Bird. It will come in good time! Meanwhile, you are right in going to the Stadium concerts as often as possible. You will pick up some good points there. Perhaps we may meet each other there some fine night, for I certainly shall attend as frequently as possible myself.

(I seem to be touching a variety of different topics this time, but I am writing in haste, and there is a great deal I should like to say. Again I must thank The Editor for the generous space he always provides to serve as the rostrum from which I preach my little sermons! I hope that some at least readers find them of value.)

I cannot close without adding my own tribute to that of Mrs. Talbot regarding the Gramophone Shop's service. I ordered the new Kreisler Brahms Concerto both from them and my London dealers at the same time. I received a set in perfect condition from them over four days ago, and haven't heard a word from London yet!

"EDWIN C. HARROLD'S"

New York City, N. Y.

FOUR QUESTIONS FOR OUR HISTORICAL EXPERT

EDITOR, PHONOGRAPH MONTHLY REVIEW:

1. Although I have heard from various sources that the Adelina Patti records made in 1906 by H.M.V. are *very* poor, I should like to have advice about purchasing one of her recordings for my historical collection. Which do you think is the best all around?

2. I understand that Claude Debussy, the French composer, made some records for some company. Could you advise me if this is so, the company, selections, and if they are now obtainable, where I might locate one?

3. Do you know of any other composer of great note who has made records (other than those mentioned in the green section of the English H.M.V.) that would be of unusual interest? (I have already noted the letter in your columns for April concerning the Lilli Lehmann records and have written the Parlophone Company about them.)

4. Do you happen to know at what date the first disc records were made? I cannot seem to find any discs made previous to 1900 (Dan Leno records in green section of English H.M.V.) in England nor previous to October, 1901, in this country (this latter is a special 7 inch pressing the Victor is making for me of one of Dan Quinn's records made at that date).

Bridgeport, Conn.

ENQUIRER

The following answers to "Enquirer's" questions have been kindly supplied by Mr. George W. Oman of Chicago, our Historical Expert.

1. Musically speaking, with the exception of "La Serenata" and "Voi che sapete," (H.M.V.) the Patti records are not worth having. To the collector who wants only to have a mere shadow of Patti's voice they are worth a great deal. I understand that the Tosti number, "La Serenata," is the only authentic version. Sir Landon Ronald accompanies Patti on all her records.

2. Debussy did make a number of records as accompanist only for Mary Garden in her early Paris days (1904—French H.M.V.). One selection was from Pelleas and Melisande; the others were called "Annette Nos. 1, 2, 3, and 4. The

records cannot be had under any circumstances. I know because I have tried! Debussy accompanied Julia Culp in his "Nuit d'étoile," (H.M.V.) but that is also out of print.

3. Leoncavallo accompanies Caruso on H.M.V. DA-546. Kreisler accompanies his brother on several Victor records, he—Kreisler—playing the piano. Zimbalist accompanies Alma Gluck on a Victor record. Victor Herbert has many 'cello records in the cut-out list. Grieg made two or three other records beside that listed in the H.M.V. historical catalogue. Eugene D'Albert has a number of Polydor records. Vincent D'Indy and R. Hahn appear in the French H.M.V. catalogue as soloists. Hahn has recently made some electrical Columbia (French) records.

(Add: Several Polydor records in which Richard Strauss accompanies Heinrich Schlusnus. Busoni's English Columbia disks. A movement of Eugene Goossens' Violin Sonata (N.G.S.) where the composer plays the piano part. Polydor records by the Amar-Hindemith String Quartet in which Paul Hindemith, the composer, plays viola. Of course there is a long list of composers who have conducted for recordings)

4. The first disc records were made by Berliner about 1889, on zinc, an attempt even being made to make records on a treated cardboard. These as well as the zinc were not of much use. I have several Berliner records about five inches across and they are all dated 1893 with the exception of one dated 1898. When one plays these records one realizes that they must have seemed wonderful at that time, although they really are terrible to our ears. And one wonders why it took us all these years to reach the present standard of recording. The Dan Leno H.M.V. records are really about the only records that one can obtain today that are old and yet playable. The book, "Emil Berliner, Maker of the Microphone," is very interesting and gives a lot of information on early methods. Chicago, Ill.

G. W. O.

ELECTRIC CHROMIC NEEDLES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Fassnacht in one of his articles on "Needles" draws attention to the Chromic needles, both Electric and Loud Tone. He certainly has done us a favor by doing so, but I have to differ with him on the "Electric Mediums." I purchased a box from the Royer Smith Company and have used about fifteen of them. Mr. Fassnacht states he has trouble with "Electric Chromics" as they would not stay tight in sound box. I have had no trouble whatever with them; at the end of the tenth record the needle was as tight as when first put in; and tone and volume satisfy me completely. From now on I am using nothing else. The Loud Tone is far too much for the room I use.

Would state I am using Victor Orthophonic Model 8-4, \$235.00. Others with large rooms will perhaps use the Loud Tone to advantage; however Mr. Fassnacht deserves credit for bringing attention to these remarkable needles. Germantown, Penna.

FREDERIC SNAPE

AN EXPERIMENTER IN DISTRESS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have seen little in THE REVIEW in regard to experiments that have been made by readers in changing needle track alignment, needle angle, etc., in accordance with the recommendations of Captain Barnett.

My experiments in this line have not been altogether satisfactory. I had the tone-arm Credenza cut and brazed together again, and changed the needle angle to 50 degrees. This slightly injured the tone of the machine and gave it a tendency to blast in fortissimo passages. I would like to know if this result comes from a poor job, or necessarily comes from such alterations.

I have a home-made counter-balance to lighten the weight on the needle but it doesn't work as well as it might. Does anyone know if there are any manufactured in this country or otherwise obtainable here?

I would like to hear from anyone who has made similar experiments, especially upon a Credenza.

T. R. ALEXANDER

Matthews, N. C.

WHO KNOWS MAURICE LEVY?

EDITOR, PHONOGRAPHIC MONTHLY REVIEW:

May I venture to distract for a moment attention from the

debate concerning Stokowski vs. Weingartner? I am desirous of securing information regarding another conductor whose obscurity, rather than his prominence, is the cause of my interest in him.

Who is—or was—Maurice Levi? Exactly what were his so-called "Famous 'Reuben' Songs" intended to be? From these questions you may gather that Mr. Levi was a musician of prominence, inasmuch as he was not only a conductor but a composer, but I have so far been totally unable to learn anything more than that about him.

My interest in Maurice Levi is occasioned by the fact that some time ago I secured, second-hand, an ancient Edison cylinder record, which reads: "Levi's Famous 'Reuben' Songs. Composer, Maurice Levi. Played by Maurice Levi and His Band." It is that adjective, "Famous," applied to the "Reuben" songs that arouses my curiosity. If Levi was a celebrity in 1908 or thereabouts, how comes it that he is now so completely forgotten? The man must have been of some consequence, otherwise the Edison company would not have considered it worth while to have him record a medley of his "Reuben" songs; but just what had he done? The best I have been able to do in the way of getting information has been in the form of suggestions from certain flippant-minded friends that he must have been the only brother of Solomon Levi, of college song fame. Such suggestions, while interesting, are merely suppositions; and it is in the hope of finding out something more definite that I plead for some long-memoried enthusiast to come to my assistance. Was "Rueben" a musical comedy for which Levi wrote the tunes; or were the famous "Rueben" songs merely a collection of rustic ditties of the kind that Collins and Harlan used to sing so amusingly? At any rate, Maurice Levi was a conductor, maintaining his own band and, judging from the predominantly squeaky tone of the record, the leading instrument in the "band" was a fiddle (!) This, I judge, the gifted composer-conductor himself played. Or perhaps more likely the instrument is a cornet.

No enthusiast who cares only for great music would appreciate "Levi's Famous 'Reuben' Songs." It is a collection of the most hackneyed and banal tunes imaginable; but to me the subject, because of the record's flavor of mustiness and antiquity and because the personality of Levi himself is shrouded in obscurity, is a fascinating one; and I shall be eternally obliged to any knowing reader who can, even in the slightest, enlighten me concerning Maurice Levi and his famous "Rueben" songs.

Marion, Virginia.

ULYSSES J. WALSH

P. S.—My record of this interesting potpourri is badly cracked. If by any chance some reader has a copy of it in good condition, with which he is not averse to parting, I should be glad to hear from him.

Just as we are going to press, word comes from the National Headquarters of the Schubert Centennial, sponsored by the Columbia Phonograph Company, of the prize awards in the American zone of the international Schubert Contest. The first prize of \$750.00 goes to Charles Trowbridge Haubiel for his Symphonic Variations "Karma"; second prize of \$250.00 to Louis Gruenberg (composer of the "Daniel Jazz") for his tone poem "The Enchanted Isle"; and honorable mention to Frederick Stahlberg for a Symphony in E minor. The MSS of these works have been forwarded to Vienna where they, together with the winners in the other zones, will be considered for the international grand prize of \$10,000. More complete details will be given next month.

Last month's issue was mailed out to subscribers on April 28th and 30th, but we have received many complaints of copies delayed for two weeks and more in the mails. We are making a rigid investigation and hope to prevent a repetition of the incident. Meanwhile, any subscribers whose copies did not arrive at all should communicate with us at once and we shall hasten to send them others.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor (Spanish list) 9155-7 (3 D12s, \$1.50 each) **Fabini**: Two Symphonic Poems, *Isla de los Ceibos*, and *Campo*, played by **Vladimir Shavitch** and **Symphony Orchestra**.

This stimulating original release comes not entirely as a bombshell, for an alert phonograph enthusiast of Vancouver, Canada, writing in the Correspondence Column of the March issue of this magazine, drew attention to a brief prognostication in a musical press item. The disks themselves were not slow in appearing, first as a special South American issue and now in the regular foreign releases, and before hardly a single record side had been played it was evident that we had here a contribution to recorded music which was unique in both interest and merit.

It is common knowledge that South America, and particularly Uruguay, is receptive soil for the seeds of concert and phonographic music. The American record manufacturing companies do an enormous business there with dance and popular disks. Yet our sister continent has composers and music of its own of which any land might be proud. Here in the North we are lamentably ignorant of the higher order of its musical achievements and the Victor Company has done an invaluable service in providing us with two worthy recorded examples.

Eduardo Fabini, one of the foremost South American composers, was born in 1882 at Solis, near Montevideo, Uruguay, and began his musical studies in his native country, going later to the Brussels Conservatory in Belgium, where he studied the violin under Cesar Thompson. Becoming interested in composition, he wisely sought to express in his music a characteristic native utterance. Like Beethoven and many other of the masters Fabini is a great lover of outdoor life, a quality that is clearly reflected in these present compositions. The "*Isla de los Ceibos*" refers to "one of those luxurious spots in the desert country where the birds gather every afternoon and interrupt the desert stillness with their chorus of many voices;" while the other poem, of larger scope, depicts the far-ranging open breadths of the South American pampas, the country of the Gauchos, whose "Tristes" (Argentine and Uruguayan songs, sung usually to the accompaniment of the *Bandleon*—a form of accordion) provide Fabini with the native folk material on which his music is based. "*Campo*" has been termed an ideal expression of the Gauchos' life, and indeed even the uninformed listener would have no difficulty in grasping the feeling that this is truly music of vast, rolling plains, of a colorful and yet nostalgic existence. Despite the sophistication of the orchestral and harmonic idiom, the spirit of the work is one of loneliness, of unsatisfaction—that of a handful of men imprisoned in immensity, turning from melancholy song to gay in pitifully restrained desperation.

"*Isla de los Ceibas*" is built on a smaller architectural scale and is of a more lyric, rhapsodic, and pastoral nature, as befits its subject; one might call it a South American "*Waldweben*." I do not know whether actual folk tunes are used here also, although I hardly suspect that they are; at any rate Fabini's thematic material has the same characteristic flavor, while the principal theme shows distinct "blues" influence, becoming quite marked in its sonorous treatment for full orchestra towards the end (second side of 9155).

"*Campo*" occupies four record sides (discs 9156 and 9157). It too has the same indefinable strangeness and individuality of an authentic native idiom, but its more varied, dynamic and emotional range, and its bigger structural scale make it of greater significance as well as of more immediate appeal. The Spanish influence is far less obvious than one might imagine, yet study and familiarity quickly show Old Spain's delicate color by no means entirely hidden under the tan of New Spain's hot sun. Fortunately

the Spanish touch is revealed much more subtly and expressively than through the medium of castenets, habanera rhythms, or such timeworn clichés.

Fabini's harmony and orchestration are modern, but not modernistic. The former stems from the Wagnerian-Straussian tradition, but the latter owes more to Dukas and the French influence. The composer of "*La Peri*" has evidently had a powerful attraction for Fabini, whose orchestral writing is very closely akin to the style of the danced poem. I point out the fact without any disparagement of the South American's originality and marked individuality: the folk material he uses gives his music a part of its distinctive color, but it is primarily his direct and yet delicate use of this material, the free broad sweep of his emotional range (worthy to be compared to that of his Uruguayan plains), and the inspired ingenuity of his treatment of cadences, which mark "*Campo*" and "*Isla de los Ceibas*" with the imprint of individual genius as well as of sound musical talent.

Of Mr. Shavitch and his performances one can say only that they are so fine as to baffle the desire for even the most trifling change. Shavitch gave the works their premiere (Montevideo) and as the composer was visiting here at the time of the recording, it may safely be claimed that the readings are authentic. Is this Mr. Shavitch's record debut? If so, it is one of the most brilliant I have ever heard, and I am confident that everyone who hears these discs will join me in anticipating future works made under his baton. Albert Coates and Sir Hamilton Harty may well look to their laurels, for if Shavitch is given the opportunity he will give them a hard battle at their own game.

The orchestra is not named on the label (although the press notice mentioned above was less observant of contract obligations), but the evidence of one's ears is unmistakable testimony that musicians of the first rank are playing, and playing well. The recording is worthy of comparison on equal terms with the best works of the Philadelphia and Victor Symphonies, and further praise is obviously futile.

Without question these three records constitute one of the most stimulating and significant issues of recent years, a remarkable contribution to recorded American (North and South!) literature, and a source of fascination and enjoyment to any music lover. Most emphatically they must not be missed!

Columbia, 67412-D (D12, \$1.50) **Dvorak**: *Carnival Overture*, played by **Sir Hamilton Harty** and the **Halle Orchestra**.

The *Carnival Overture* dates from 1891, but despite all the rhythmical revolutions that have shaken the world of music since that time, Dvorak's vigor and piquancy sound as fresh and pointed as ever in our ears. This devil-may-care, swaggering, loud-mouthed work is Dvorak in his most characteristic and natural moods. Here he dons no ill-fitting professorial spectacles, nor does he trim his rough peasant beard to conduct a respectable British choral society or devote himself to the musical emancipation of the Afro-American. No, this is the beer-drinking, somewhat rowdy, and wholly delightful Dvorak here, convincingly living down such puerilities as the *Humoresque*.

Harty deserves more than half the honors, though. His bluster and blatancy have an edge even on Dvorak's. A joyful performance: the conductor gives the orchestra its head and away it goes! Only an occasional twitch of Harty's firm hand is needed to keep it to the track. By a miracle the orchestra finishes together, or nearly enough, leaving the listener literally breathless.

The versions of Stock and Ronald are definitely eclipsed by this; indeed the *Carnival Overture* couldn't really be done better by anyone. The recording is of the magnificent realism of Harty's earlier *Rosamunde* and *Abu Hassan*

Overtures (of which one can likewise never tire of praising). There is a good deal of echo, but it doesn't detract in the slightest from the disk's effectiveness. A hearty (the pun is unintentional) relief from the often overly serious business of music making.

Columbia 7155-M (D12, \$1.50) Wagner: *Homage March*, played by Sir Dan Godfrey and Symphony Orchestra.

Sigfried Wagner's disc of this march was reviewed in the April issue. It was mild enough in appeal, but Godfrey's is a shade milder. The recording here is less vigorous, but perhaps a little smoother and richer. The playing is very colorless. Possibly there are merits here to which I am deaf, but in truth, the work strikes me as thin stuff, especially in contrast with the full-blooded, roistering humors of the Carnival Overture.

Columbia 50064-D (D12, \$1.25) J. Strauss: *The Gypsy Baron—Selection*, played by John Strauss (fils) and Symphony Orchestra.

The recording is good; the playing fair, although not free from coarseness. Like the younger Strauss' other records this is an easy-going competent enough performance, but not one to get particularly excited about.

Columbia 67422-D (D12, \$1.50) Berlioz: *Queen Mab Scherzo*, played by Sir Hamilton Harty and the Halle Orchestra.

I am inclined to rank Harty's recent series of releases as one of most valuable features of this season's contributions to recording and orchestral technique. The genius evidenced in this disk is less obvious than that in the Carnival and Abu Hassan Overtures and requires closer attention for its proper appreciation, but what a joy such study gives! Nearly all records profit by being followed with the score, but this one especially so, as the ingenuity of its construction and the adroitness of its orchestration rather than its purely musical appeal are the basis of its significance.

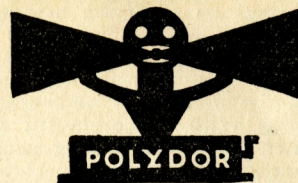
The Scherzo begins on page 177 of the Eulenburg miniature score of Berlioz' Choral Symphony, Romeo and Juliet, prestissimo, later allegretto (trio). Part 2 begins on page 201, bar 7. A short repeat in part 1 is observed. Note particularly the harp chromatics on page 201, the exciting horn solos beginning on page 208, and the solo which illustrates splendidly the clarinet's lower register (page 218). Are antique cymbals actually used on page 226? The notes come out beautifully, but I strongly suspect the substitution of a glockenspiel.

The recording is magnificent in its naturalism. The balance deserves no less praise, especially for the emphasis it gives to the wood wind, so often blurred or lost in passage work of the sort called for here. The fortissimo on page 217 might have been more sonorous (I miss a lusty cymbal crash), but otherwise the performance is a model of orchestral virtuosity and interpretative insight. Harty recognizes that a choice must be made between etherealness and sharply outlined delicacy and wisely chooses the latter, with the result that lightness and deftness are obtained without the loss of perfect clarity. This work is an admirable complement to the Carnival Overture and like it, is overpowering testimony to his remarkable talents.

Victor 6823 (D12, \$2.00) Berlioz: *Damnation of Faust—Hungarian March*, and Saint-Saens: *Samson and Delila—Bacchanale*, played by Leopold Stokowski and the Philadelphia Symphony.

The Bacchanale is a re-issue appearing formerly on 6241 where it was coupled with one of the very few unsuccessful Stokowski recordings, Chabrier's Espana. The re-played version of Saint-Saens naive idea of bacchantic frolics is of course far superior to the old one in every respect. When music of this sort is to be played at all, this is surely the only and the perfect way to play it.

The famous Berlioz Hungarian March presents a different problem. Much was expected of Stokowski's performance, for who would be better suited for its declamatory and inflammatory ardors? But the disk is disappointing, despite the merits of its recording and the orchestral playing—particularly that of the wood wind and brass. (The keen whistling of the piccolo and the razor-edged attacks



Polydor Records

(Electrically Recorded)

have arrived from Germany

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State Opera Orchestra. Dir., Otto Klemperer. 1-12 in. Record. Price **\$1.50.**

Trio for Violin, Viola and 'Cello Hindemith
Amar String Trio. 1-12 in. Record. Price **\$1.50.**

Christmas Fairies (Overture) Pfitzner
State Opera Orchestra. Dir., Hans Pfitzner. 2-12 in. Records. **\$1.50 each.**

Trio A Minor, Op. 77 Max Reger
Amar String Trio. 3-12 in. Records, complete in Album **\$5.00.**

Quintet for Flute, Hautboy, Clarinet, Bassoon and Horn Lendvai
"Gewandhaus" Quintet. 3-12 in. Records complete with Album **\$5.00.**

Nocturnes (Nuages and Fetes) Debussy
State Opera Orchestra. Dir., Otto Klemperer. 2-12 in. Records, **\$1.50 each.**

Birthday of the Infanta Schreker
State Opera Orchestra. Dir., Franz Schreker. 3-12 in. Records, complete with Album, **\$5.00.**

Fantasia, Op. 17, for Piano Schumann
Walter Rehberg. 4-12 in. Records with Album, **\$6.50.**

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of the trombones carry off the honors of the day.) The reading is almost flippant; from the beginning the pace is hustled, even the climax brings no satisfying breadths. And where are the terrifying thuds of the bass drum in the pianissimo middle section? And why the emphasis on the snare drum's chugchug near the end, giving one visions of Pacific 231 (rather than a martial procession) charging across the plains of Hungary? With the orchestra Dr. Stokowski has at his command, and the recording genius with which he is favored, one can rightfully expect and demand brilliance of the utmost splendor. Stokowski himself has set the standards by which his works are to be measured and it must be admitted that this disk falls short for all its display of recorded virtuosity.

Victor 35916 (D12, \$1.25) Flotow: Martha—Overture played by **Rosario Bourdon** and the **Victor Symphony**.

A re-recording of 35735, and an excellent one. The orchestra seems of reduced proportions and the greater economy of means is used to produce the finest clarity and sharpness of definition. Not a great work in itself, this overture is treated with a care worthy of a masterpiece, and the result is a record that can be heard to advantage by highbrow and lowbrow alike. As a recorded version of the composition it stands a negligible chance of being surpassed; as a piece of first rate orchestral performance it takes high rank. Mr. Bourdon has an unique talent for the semi-classical overtures and on hearing this disk I wonder whether he doesn't stand head and shoulders above any other conductor in the same field. His present series of recordings promises to be a definitive one.

Columbia 67430-1-D (2 D12s, \$1.50 each) Cherubini: Anacreon—Overture, played by **Willem Mengelberg** and the **Amsterdam Concertgebuow Orchestra**. (On part 4 **Mengelberg** plays the **Allegretto Scherzando** from **Beethoven's Eighth Symphony**.)

Mengelberg and his own Concertgebuow Orchestra are now beginning to produce the results on records which one expects from them. The recording here is perhaps a shade below that of the still more recent Christian Bach Sinfonia (as yet released only in England), but it marks a big advance over that of the hotly-discussed Tannhäuser Overture. The fogginess of the latter work is now a thing of the past; only the severe echo remains to be conquered. The performances err a trifle on the side of heaviness, especially in the Beethoven movement, but there is splendid virility to the playing and the sturdiness of the wood wind passages is obtained without the string being forced into the background.

Anacreon was one of several Cherubini one-act operas and dates from 1803. I suppose the overture is all that remains on concert programs today—seldom enough at that. Mengelberg deserves a vote of thanks for recording it and for reminding us that Cherubini was by no means the bloodless academic tyrant popular opinion would have him. There is life to this music still, and after a touch of pomposity at the beginning, there is a vigor that is very human, smacking little of the academician and none at all of merely sterile facility. It should be remembered that Beethoven esteemed Cherubini very highly and was unashamed to study his works, particularly the vocal ones, for his own profit. The Victor Company formerly issued an excellent example of Cherubini's writing for voices, a disk coupling the Requiem Mass in C minor sung by the Victor Oratorio Chorus with an aria (Guide Thou My Steps) from "The Water-Carrier" sung by Werrenrath. A re-recording would be welcome, if only to add convincing testimony to that of the Anacreon Overture that Cherubini's veins once ran with crimson creative blood, and not entirely with the blue professorial variety.

Mengelberg would be the ideal conductor to make the long-awaited effective recorded version of Beethoven's Eighth. His version of the second movement is a little heavy, but roguish with a rough, "unbuttoned", and very Beethoven-like gusto. It makes the other available recordings seem paler and flabbier than ever in comparison.

Victor Masterpiece Series M-30 (4 D12s, Alb., \$6.00) Mozart: Symphony No. 41 in C major ("Jupiter"), played by **Albert Coates** and the **London Symphony Orchestra**. (On part 8 **Coates** plays **Mozart's Impresario Overture**.)

A number of recorded versions of this work are available: electrical—by Dan Godfrey for Columbia and by Richard Strauss for Brunswick; acoustical—by Coates for Victor, by Heidenreich for Polydor, and by Weissmann for Parlophone. The last-named has not been heard at the Studio, but the others have set a baffling problem which the addition of the new Coates set complicates still more. In essentials his performance is the same as the old one, transfigured by first-rate electrical recording whose only faults are those of a slight echo and a more disturbing tendency of the wood winds to lose their color. Their passages are clear enough for the most part, but they are not sharply focussed; one hears the notes the flute (for example) plays but one doesn't have the feeling that the flute itself is being heard. A paradoxical enough statement, but one which I think will be understood on listening to the records.

Coates is not the ideal conductor for Mozart and although he conducts here like the sensitive and talented musician he is, there is more to the music than he is able to express. I have a feeling that he grasps it, but try as he may, cannot achieve his conception of the work in the performance, except in the last movement, which has the true grandeur, and possibly the third, played here with extreme brilliance and unusual effectiveness—but at the expense of its lightly-poised grace. The slow movement is better than in the acoustical version; it is good, but it is still a long way from the poetic version of Heidenreich. As for the first movement, undue haste is again the bugbear. A British confrère caught Coates' weakness here exactly: "It is not entirely a matter of speed . . . he does not give the orchestra time to do what is needful." Mozart deprived of his spaciousness, of his serenity, is a contradiction in terms.

Nevertheless, the set has merits and impressive ones. For all its interpretative weakness it is infinitely to be preferred to the colorless "reading" of Sir Dan Godfrey. But I am forced to turn to the Strauss—Brunswick version as the most completely satisfying one from a Mozartean point of view. Lacking the resonance and brilliance of the first two, Strauss' records, rather unimpressive on first hearing, grow with familiarity to reveal more and more of the sublime artistry of the work which Mozart's career. For those who wish the power and the merits of full-voiced orchestral performance and recording the Coates set is to be recommended. But for those who demand less of externals than of less tangible—but perhaps more truly real—qualities, Strauss' version still overshadows its gaudier and more pretentious rivals.

English Columbia L12047 (D12, 6 s. 6 d.) Johann Christian Bach: Sinfonia, played by **Willem Mengelberg** and the **Amsterdam Concertgebuow Orchestra**.

Mengelberg's Anacreon Overture indicated what Mengelberg might do under the electrical recording and this disk confirms the promise of the earlier one. Here the echo is refreshingly subdued and the orchestral performance is revealed in all its firm-contoured beauty. The recording is magnificent, but the playing claims one's first attention. From the point of view of color, of power, or of incisiveness other orchestras have surpassed this, but the surety and controlled intensity of this performance is something none too familiar in recorded music. Now the time is ripe for some big works from Mengelberg, some of his Straussian war-horses perhaps, at any rate, some major work deserving of these musical and mechanical talents.

Not that I mean to imply that this obscure overture is unworthy of the talents lavished upon it here. On the contrary, it is a delightful addition to recorded literature, welcome for its own pleasant melodiousness as well as for its historical interest and originality as a choice for recording. Christian Bach was the youngest of Johann Sebastian's sons, a composer of considerable repute in his day with some twenty operas to his credit. His works are seldom or never played today; I have heard a Schauspiel Overture, considerably lighter in content than this Sinfonia and not nearly as significant musically. The present work is the overture to the opera "Lucio Silla", written in 1774, and consists of an Allegro, an Adequate and a Presto (according to the annotator of the English Columbia Company's supplements). The Allegro occupies the first side and the Andante the second; the Presto is omitted, giving the piece a rather inconclusive close, but perhaps it will be forthcoming from Mengelberg later—unless of course it is

merely a brief showy coda. But in that case why should it be omitted? The influence of Haydn is obvious, but the long oboe solo on part 2—a splendid bit of naturalistic recording—betrays a more original touch.

A record for everyone and a promising augury of future Mengelberg masterpieces.

Chamber Music

Columbia Masterworks Set 85 (3 D12s, Alb., \$4.50) **Dvorak: Quartet in F major, Op. 96, (American),** played by the **London String Quartet.**

The Victor version of this work, played by the Budapest String Quartet, was reviewed on page 361 of the May 1927 issue. I believe that it is the only other electrical set. There is not much that can be said about the new release beyond the obvious statement that the recording and performance are thoroughly competent. Mechanically the new set possesses some advantages over the older one, but these are balanced by the latter's boasting a more authentic reading. The composition itself sounds more ephemeral than ever in the London organization's performance, as well turned as it is technically, and for that matter, musically, too. It is slight enough in content, but the pseudo-American flavoring adds some interest to what is in essentials a piece of pleasant sounding, simply constructed salon music of the better class. Its naivité saves it from banality, just as the Londoners' straightforwardness saves the performance from dullness. Farther than that it is impossible to go. Instead I turn with relief back to the lustier and infinitely realler Dvorak of the Carnival Overture.

Columbia Masterworks Set 87 (3 D12s, Alb., \$4.50) **Schubert: Sonata in A major, Op. 120,** played by **Myra Hess.** (On part 6 Miss Hess plays the **Ganz** arrangement of the **Ballet Music** from "**Rosamunde.**")

(Miss Hess' photograph appears on the front cover of this issue of THE PHONOGRAPH MONTHLY REVIEW.)

The Debussy record of last month and the Bach disk of the one before gave good omen for a major release from the sensitive and sympathetic hands of Myra Hess, but even they hardly prepared one for the flawless excellence of this recorded jewel, before which I abandon all critical scruples and reservations to say that it is the finest piece of piano playing and recording yet to be heard on records. It is not the greatest perhaps; the sonata itself is not big in any dramatic sense, nor are the actual difficulties of its performance more than could be overcome by the average "intermediate" piano student. But true artistry does not depend on pretentious triumphs over technical obstacles for its effect. All the vast surplus of Miss Hess' genius is lavished on the burnishing of each phrase, the subtle symmetry of each tiny subdivision and its perfect setting into the larger scheme of first the separate movement and then the entire work. Listening to these records one feels a sudden flash of ashamed dismay at having yielded up one's discriminative powers to works of mere display, no matter how titanically impressive. Here the balance is found between perfection of detail and broad sweep of the whole, between virginal spontaneity of feeling and an incredible sophistication of execution.

There is little to be said about the sonata itself except that it was written in 1825 and is not usually ranked with the best known Schubert piano works. There are three movements, all of the simplest nature. A tyro could analyze the harmony and construction of the work; the wisest musician would hesitate to attempt to analyze the secret of its crystalline beauty. Listening to these disks one realizes as never before that Schubert was perhaps the last to write innocent music, and by innocent I most certainly do not mean innocuous! There is more than amiable grace and colorless "charm" here; there is a purity, a freshness, a grave childlike serenity, over which the passing shadow of reserved melancholy and light of delicate gaiety pass only as fanciful cloud-shadows over the unruffled surface of a rustic pool.

But to attempt the capture of the essence of such music with weather-beaten words and images is merely to amplify futility. Even the familiar,—yes decidedly hackneyed—Ballet Music from Rosamunde partakes of the same magical and baffling loveliness. There is sorcery about this business! What incantation has Miss Hess whispered over her

fingers before playing for these records? And how were the mechanistic dragons of apparatus and processes tamed so that they were powerless to prevent the undistorted, unblurred transference of this magic to the waxen disks? The artist's secret is as impervious to solution as the composer's. Perhaps they are the same. Surely the interpreter is indivisibly fused with the creator and it is to Hess as well as to Schubert that our homage and unqualified respect must go.

Masterworks Set 87, remember that number! It denotes one of the finest achievements of the Columbia Company and of the art of recording.

Columbia Masterworks Set 86 (4 D12s, Alb., \$6.00) **Schubert: String Quartet in A minor, Op. 29,** played by the **Musical Art Quartet** (Sascha Jacobsen, Paul Bernard, Louis Kaufman, and Marie Roemaet-Rosanoff).

The Schubert landslide is on. Last month brought the Forellen Quintet from Columbia, this one the A minor Quartet and the assurance of at least one special Centennial set monthly during the rest of the year. These disks are the first to bear a facsimile of the composer's signature and the designation of "Schubert Centennial Recording," a procedure followed in the Beethoven Centennial releases of last year.

This Quartet, the only one to be published during Schubert's life, was composed in 1824 while he was visiting in Hungary. It bears traces of Hungarian influence, much less obviously however than that of Beethoven which is strikingly evident, without detracting in any way from Schubert's originality. In fact, the work displays originality of an unusually high order, and a more studied structural sense than is common with Schubert's lyrical genius. The first movement, in particular merits detailed study, and the last two contain many pages of almost equal significance. The Andante is less interesting from a technical point of view, but its sweetly melancholy lyricism makes a ready and certain appeal.

The first and second movements are contained on two record sides each. The Menuetto occupies Part 5 and a portion of 6, and the Finale fills out the rest of this side and is completed on part 7. Part 8 contains the none too interesting Menuetto of the Schubert Quartet in E, Op. 125, No. 2.

The Musical Art Quartet is an organization of young American musicians who will be recalled by their first major recording, Haydn's C major Quartet, Masterworks Set 69 (reviewed last July). Their playing here is thoroughly competent, but not as impressive as in the earlier work, one which made considerably less exacting demands upon their interpretative abilities. They approach this quartet with a seriousness of purpose that is a shade too implacable; a little more emotional warmth would have mellowed their performance and given it greater richness. Otherwise their playing deserves unqualified praise; they do a difficult piece of work in most capable fashion. Perhaps it is unfair to demand more of them at the present; age and experience will undoubtedly give them the relaxation essential to performances of undiminished technical soundness, but of greater interpretative flexibility and color.

The recording is clear and moderately vigorous; no improvement on it could be wished for. The set as a whole is a valuable contribution to Schubert literature and while I should hesitate to prophesy that it will be greeted with unrestrained enthusiasm, I should still less venture to deny that it will be accorded unanimous respect. That is not everything, but it is the first and most vital essential.

R.D.D.

Instrumental

PIANO

Victor 6825 (D12, \$2.00) **Paganini-Liszt: La Campanella,** and **Chopin: Nocturne in F sharp major, Op. 15, No. 2,** played by **Ignace Jan Paderewski.**

The Nocturne formerly appeared on 6233, acoustically recorded together with its companion in F major, Op. 15 No. 1. Paderewski also recorded La Campanella many

years ago, but it has long been available only in the "cut-out list" of single-sided Red Seal disks, No. 74674. The new recording of the Paganini-Liszt piece is one of astonishing realism; with the Schelling Nocturne a Raguze, the best example of piano recording from the Victor Company. The playing is extremely forciful, more characteristic of the pianist than most of his releases. Near the end the fury of the playing and the stark power of the recording give one anticipatory pleasures of the Beethoven sonata or other major piano work which surely will be forthcoming from him soon. The Nocturne is played not without mellowness, but its romantic youth seems curiously lost: one has the sudden realization that Paderewski, for all the remarkable talents that still remain to him is no longer a young man. And while romanticism can be cleverly simulated, few will be deceived for long.

But don't overlook this record. La Campanella will infallably "bring down the house."

Brunswick, 15125 (D10, 75c) Sinding: Rustle of Spring, and MacDowell: Witches' Dance, played by Leopold Godowsky.

A re-played version of 15017 and an excellent example of new process piano recording. The performances are less effective for all their technical perfection: the Sinding piece is rather unconvincingly played and the Witches' Dance lacks the requisite buoyancy. One turns back to the memory of last month's Schubert transcriptions of Morgengruss and Gute Nacht; there Godowsky is revealed in a much more moving and kindly light.

Victor 1327 (D10, \$1.50) Bizet-Horowitz: Variations on Themes from Carmen, and Chopin: Mazurka in C sharp minor, Op. 30, No. 4, played by Vladimir Horowitz.

Horowitz is the pianistic sensation of the hour and his name has appeared with greater and greater frequency in recent issues of this magazine, even although he had not as yet recorded. Last month, Mr. Harry L. Anderson—ever alert to the details of piano recording—wrote of Horowitz's being engaged to record for Victor, with Mero and Hess (the latter for Columbia) the only new pianists to make records for the American companies since the advent of the electrical process.

A biographical note on Horowitz may be in order. I quote from Philip Hale's notes to the Program of the Boston Symphony Orchestra's concert of March 16: "Horowitz was born at Kiev, Russia, of an artistically inclined family. His father was an engineer; his mother a musician. It was with her that he began to study the piano at the age of six. As soon as he was old enough he was sent to the Conservatory, where he studied under Felix Blumenfeld, a pupil of Rubinstein. At the age of seventeen he made his first public appearance at Kharkov, and he then started on his first tour. He played throughout Russia until 1923, even through the worst national crisis, when he was paid in flour and butter instead of money. During 1922-23 Horowitz played twenty-three times in Leningrad to sold-out houses. In 1924 Horowitz left Russia for Berlin, where he made his debut at the Bluthner Hall as soloist with orchestra. From Berlin, he started a tour of Europe, appearing in Germany, Holland, Italy, France, Spain, Belgium, and London. Last season he played 88 engagements: in Berlin, Leipzig, Hamburg, Rome, Paris, Amsterdam, Scheveningen, Cologne, and Frankfort. He is making his first tour of the United States this season. He played for the first time at a concert of the Philharmonic Society, New York, Thomas Beecham guest conductor, on January 12, 1928 (Tschaikowsky's Concerto No. 1)."

The pieces with which Horowitz has captured the American public in no less sensational fashion than he captivated Europe have been Rachmaninoff's Third Concerto (played with the Boston, Cincinnati, and other symphonies) and Liszt's Sonata (in recital). Critical opinion is unanimous on his superlative technical genius, and audiences go into literally orgiastic raptures. And yet, strange to say, Horowitz's playing is not obviously sensational. He shakes no wild locks, nor does he indulge in frenzied gesticulations, nor even descend to emotionally distorted interpretations. He sits quietly at his instrument, master of both it and himself, and coolly, detachedly, plays as few virtuosos have been able to play in this day or any other. The qualities of poetry, mellowness, serenity are outside his orbit of course, but he is by no means lacking in sound artistic taste

and feeling. He is the pianist of our mechanistic age: a perfect embodiment of both its strengths and its weaknesses.

This ten inch disk from Victor (released by the way among the regular weekly issues, instead of at the end of the month, an unusual procedure for a celebrity record) exhibits some—but not all—aspects of Horowitz's genius, in miniature to be sure, but with the utmost microscopic clarity and sharpness of outline. One of the most overwhelming features of his concert hall performances, his Olympian way with rapid chord passages, is entirely missing. But the distinctive individuality of his playing, the cool air of detachment, the sense of tremendous powers firmly leashed, and a tone that is neither exactly crisp nor dry, but something between the two, all these are impressed on the recording wax.

Horowitz's own Carmen Variations are ingenious enough in a brittle Ravel-Albeniz style; they make pleasant listening. The Mazurka is one of the big ones and Horowitz does remarkably well with both its razor-edged rhythmic contours and solid structural breadths. The recording is as fine as Victor has ever achieved; although there is nothing in either piece to put it to severe test, it meets its purpose to perfection—and what more could one ask?

Altogether apart from the current hue and cry about the pianist, this release will be of interest to every record buyer. With the added flavor that Horowitz's name adds, a widespread success can safely be prophesied for it. Fortunately, such a success will be firmly founded on merits of a superlatively high order.

ORGAN

Columbia 1356-7-D (2 D10s, 75c each) Luigini: Ballet Egyptien, played by Quentin M. MacLean.

The organ used here seems to be a small one, but the playing is straightforward and the recording vigorous. Not a work of great consequence perhaps, but one which is in refreshing contrast to light organ records of the usual type. There is no slopping over here.

VIOLONCELLO

Columbia 2065-M (D10, \$1.00) Mehul: Gavotte, and Handel-Harty: Rigaudon, played by W. H. Squire.

Good sinewy playing and vigorous recording. A little disk of real musical merit; both pieces make very enjoyable hearing. The piano accompaniments deserve a special word of praise.

Victor 1311 (D10, \$1.50) Granados-Casals: Spanish Dance, and Popper: Vita (Spanish Dance) Op. 54, No. 5, played by Pablo Casals.

The Popper piece is not particularly interesting, but the Grandos one, while repetitious, has a haunting appeal. Both are played as only Casals can play, in fact they represent him better than many of his other smaller works because here he seems to let himself go a bit more and his magical tone gains in force without losing in purity. The recording is excellent: note particularly the way in which the low passage near the end of Vita is captured to perfection, or the recording of the more forcible passages of the Granados Dance.

VIOLIN

Brunswick 15165 (D10, 75c) Wieniawski: Le Carnaval Russe, and Grieg-Piastro: The Lonely Wanderer, played by Mishel Piastro.

Piastro is a violinist of high repute; perhaps the recording here is responsible for his unpleasantly nasal tone. The Grieg transcription is frankly dull and the familiar Wieniawski piece hardly succeeds in redeeming the disk from mediocrity.

Columbia 5076-M (D12, \$1.25) Sarasate: Jota de Pablo, and Hubay: Hungarian Csarda Scene No. 2, played by Duci de Kerekjarto.

Re-recordings of works that have been withdrawn from

the Columbia catalogue for some time. De Kerekjato, we are assured, has been a favorite on Keith's national circuit for five solid years." His vaudeville tours have taken no toll as yet on his playing, for he fiddles as furiously here as ever before. The recording is excellent and the performances are—well you know what Hungarian virtuoso fiddling is: a gigantic husk of the most breath-taking technical feats, but a very very tiny kernel of actual music. Ravel in his "Tzigane" puts all these works to shame and laughs at them in the bargain. De Kerekjato is a past master at this type of violin playing and this record catches his talents to perfection.

Victor 1325 (D10, \$1.50) Drdla: Souvenir, and Foster-Kreisler: Old Folks at Home, played by Fritz Kreisler. Re-issues of diminutive Kreisleriana. The recording is good.

Vocal

Columbia 9036-M (D12, \$2.00) La Traviata—Di Provenza il mar il suol, and Rigoletto—Pari siamo, sung by Ricardo Stracciari.

Stracciari is for once a trifle colorless and dull in the Traviata aria. Pari siamo shows him to better advantage. The recording and accompaniments are good, but the disk is hardly up to Stracciari's usual high standard.

Columbia 4040-M (D10, \$1.25) Barrie: A Brown Birl Singing, and Pickthall: Duna, sung by Charles Hackett.

Duna requires a little more freshness and spontaneity than Hackett can bring to it. He sings both lyrics a trifle too carefully and broadly. The recording is good.

Victor (Italian list) 1318 (D10, \$1.50) Norma Meco—all' altar di Venere, and Tosca—E lucevan le stelle, sung by Giacomo Lauri Volpi.

Mario's ever-popular farewell is done with golden mellowness and restrained power. Recording, singer, and orchestra are all at their best. In the Norma aria Volpi forces both his interpretation and voice to a rather undue pitch of intensity, but nevertheless the record is one to recommend in no uncertain terms.

Brunswick 20060 (D12, \$1.00) Dole: Hosanna!, and Crosby: Open the Gates of the Temple, sung by Dan Beddoe.

The songs themselves are not of a very significant order, but the recording is excellent and the singing very firm, assured, and competent. One has the comfortable feeling that Mr. Beddoe knows exactly what he is doing with his voice and that it is exactly what he wants to do. Even when he forces himself a bit, he does so intentionally and for logical reasons. A singer of his capabilities and mastery deserves more fitting vehicles for his talents.

Brunswick 50122 (D12, \$1.00) Speaks: On the Road to Mandalay, and Damrosch: Danny Deever, sung by Richard Bonelli.

The musical he-man twins are with us again, done this time by the always admirable Bonelli. He is in excellent voice throughout. I wish that he might have thrown a little more momentum into the Speaks piece, but nothing more in the way of dramatic singing could be asked for in Danny Deever. Bonelli makes it a veritable melodrama, not overdone at that, and tremendously exciting. The recording is remarkably vigorous, but first honors go to the arranger and conductor of the accompaniments, ingeniously conceived and superbly executed. A disk that should win widespread popularity.

Brunswick 15148 (D12, 75c) Jensen: Marmelndes Luftchen, and Rubinstein: Du bist wie eine Blume, sung by Elisabeth Rethberg.

Contrast the melodramatic strengths of the previous record with the light grace of this one! Neither of the songs Miss Rethberg sings is particularly arresting, but it is a pleasure to hear her voice alone. The recording is good; the accompaniments those annoying ones with string quartets and superfluous violin obbligatos.

Brunswick 10242 (D10, 75c) Foster: My Old Kentucky Home, and Bland: Carry Me Back to Old Virginia, sung by Edith Mason.

Miss Mason tries bravely, but these are not the songs for her to succeed with. Vocally, however, the disk is a joy, despite the handicap of the inevitable male trio.

Brunswick 5140 (D12, \$1.00) La Boheme—Mi Chiamano Mimi, and Addio, sung by Grace Moore.

The two popular Bohème arias sung with a light but pleasant voice and with tasteful restraint. Not particularly convincing performances, but agreeable enough to listen to. The recording is good, but the orchestra accompaniments are thin and colorless.

Victor 1299 (D10, \$1.50) de Fuentes: Rosalinda, and Oteo: Mi Vejo Amor, sung by Tito Schipa.

A re-recording of 1130, two of Schipa's early successes. There is little fault that can be found with the new disk, which exemplifies all of Schipa's familiar and admirable qualities, but it leaves me a little unenthusiastic, perhaps it lacks the forcible interest of some of his other recent releases.

Victor 4036 (D10, \$1.00) Lohr: Where my Caravan has Rested, and Dowling: Little Log Cabin of Dreams, sung by Lambert Murphy.

A disk for which success can safely be prophesied and one which is a model of its type. Murphy achieves the utmost in blandness while still avoiding stickiness of sentimentality. The recording and accompaniments (an organ, violin obbligato, and everything) are equally smooth. One may not care for this sort of thing but the concession has to be made that it can hardly be done better.

Victor (Scandinavian list) 80691 and 80692 (2 D10s, 75c each) Brahms: Wiegenlied and Dvorak: Songs My Mother Taught Me; Ole Bull: In Lonely Moments and P. Heise: Dance Cried the Fiddle, sung by the St. Olaf Quartet.

Two records of very smooth male quartet singing, excellently recorded. The Dvorak song is ill suited to quartet arrangement, but the others go well in these melodious and mellow performances.

Victor (Russian list) 80622 (D10, 75c) The North Star (Glinka), and The Evening Bell, sung by the Don Vocal Quartet.

More smooth singing, although not quite of the richness of the foregoing records. The Glinka piece does not possess any unusual interest.

Band

Columbia 50065-D (D12, \$1.25) The Whistle—A Selection of Scotch Melodies (Arr. Myddleton-Winterbottom) played by the Band H. M. Grenadier Guards.

A spirited piece of playing and recording and an unusually good disk of its type. The arrangements are familiar enough, but the performance gives them new zest and liveliness. Any one who wants a potpourri of Scotch tunes in instrumental dress can hardly do better than with this record.

Light Orchestral

Victor (International list) 80674 (D10, 75c) Parade of the Wooden Soldiers, and Bummell Petrus—Intermezzo, played by the International Concert Orchestra.

Last month Paul Whitman showed us what could be done in the way of a novelty arrangement of the ever-popular Parade, garnished with all sorts of instrumental icings, including even a quotation from Till Eulenspiegel. Now the International Concert Orchestra re-records its excellent old acoustical version, brought up to date without utilizing such bizarre effects as those of Whiteman. The disk sounds best when played on an electrical instrument: the recording is ultra-brilliant and the orchestration quite complex, and on the ordinary phonograph the work seems a little unclear. But when amplified, the details come out with startling clarity and precision. Bummell Petrus is an old favorite remembered especially by Marek Weber's Odeon disk. Both pieces are light in all truth, but both are made distinctive by first-rate playing and recording. They should be widely popular.

Victor (International list) 35913 (D12, \$1.25) Puccini-Gauvin: La Boheme—Potpourri, played by Marek Weber and his Orchestra.

Marek Weber is in his element in a selection like this and he is further abetted by excellent recording. There is perhaps a trifle too much of his sentimental violin solos, but when his orchestra is given a chance to show what it can do in the way of brilliant playing, it responds with a will.

Brunswick 20063 (D12, \$1.00) Good News Medley, played by **Abe Lyman's California Orchestra**.

Brunswick is rivalling Victor in the production of twelve-inch concert jazz disks. More power to them both! This particular work is not exceptionally outstanding, however, despite the smoothly competent playing of Lyman's capable band. The arrangements are good and the recording excellent, but the effect is somewhat lacking in originality and color. I prefer Lyman's dance versions of Varsity Drag and Good News (Brunswick 3901), both of which are played with a fine dash and go.

Victor 21253 (D10, 75c) Schubert: Serenade, and Toselli: Serenade, played by the **Victor Salon Orchestra**.

More salon versions of the celebrated serenade twins. They are well done according to their manner, but one would think that they need not be quite so thoroughly saturated with sentimentality.

Brunswick 3861 (D10, 75c) Schubert: Serenade, and MacDowell: To a Wild Rose, played by Louis Katzman and his **Salon Orchestra**.

Katzman has been doing some fine work recently with salon works, but one would prefer his sticking to salon music for his material. He does these pieces well enough and no doubt they will find favor, but further sentimentalization of what already is sufficiently encrusted with sentimentality makes the dose a little too nauseating for all the musically insensible.

Brunswick 3587 and 3882 (D10s, 75c each) First Love Waltz and The Old Gypsy; Fleur de Lys and The Beggar, played by the **A. & P. Gypsies** under **Harry Horlick**.

These two disks contrast strikingly with the previous one. Here the material chosen is suited to its medium. The sentimentality here is natural, inherent, and unpretentious. Anyone can listen to these pieces, all of which are admirably played and recorded (salon standards of course). First prize goes to *The Beggar*, although the vocal chorus might have been dispensed with.

Odeon 3224 (D12, \$1.25) Ketelbey: In a Persian Market, and In a Monastery Garden, played by the **Odeon Orchestra**.

One would have thought Shilkret to have said the last word on Ketelbey's salon masterpiece, but the Odeon Orchestra and its unnamed conductor say an equally late word—and in a great deal louder voice! The recording is of ferocious power and the performances certainly cannot be found lacking in brilliance. A male chorus is used to good effect in both pieces. Ketelbey does this thing so much better than anyone else has done, that it makes most pleasant listening, especially when played so effectively as here. May the Odeon Orchestra be heard from again!

Odeon 3225 (D12, \$1.25) Johann Strauss: Blue Danube and Kaiser Waltzes, played by **Dajos Bela** and his **Orchestra**.

Dajos Bela does not shine so well in this disk as in some of his recent releases. The performances are fair but the recording is annoyingly uneven.

Victor 35918 (D12, \$1.25) Selections from Good News and Funny Face, played by **Arden and Ohman** and their **Orchestra**.

More twelve-inch versions of popular musical comedy medleys, with plenty of great two-piano work. Arden and Ohman's masterly pianism is far and away the feature of the pieces; fortunately the assisting orchestra and chorus are used just to fill in the spaces between their solos.

O.C.O.

Novelty

Columbia 1350-D (D10, 75c) Two Black Crows, Parts 7 and 8, comedy sketch by **Moran and Mack**.

The fourth Black Crows disk is mightily reassuring for all those who feared that these incomparable blackbirds would eventually begin to repeat themselves and lose the unique flavor which has enabled them literally to take the world by storm. On parts 7 and 8 there are some repeti-

tions, the variant on the early bird patter for example, but they tickle one's funny bone with undiminished power. The secret is, of course, that it is the Black Crows' manner and not their actual lines which makes them what they are. And here they are in their best form; the new material is fine, and the old is fine, too. You'll have to hear them, that's all!

Popular Vocal and Instrumental

This month's vocal and instrumentals are heterogeneous enough, but there are few outstanding leaders. **Boyd Senter** and his **Senterpedes** (yes!) in *I Wish I Could Shimmy Like My Sister Kate* (coupled with Senter's solo version of *Just So-So!* on **Okeh 41018**) cause one to lick anticipatory lips, but on hearing the disk proves not too exciting. The solo side is preferable, but even it might be more ingenious. Perhaps **Charles Crawley** has spoiled us with his never-to-be-forgotten *Crawley Clarinet Moan*, or even last month's *She's Nothing But Nice*, which I realize now deserves far more praise than it received then. **Gen Austin's** *Ramona and Girl of My Dreams* (**Victor 21334**) is in all likelihood the "big seller" in their list. He sings so smoothly that butter rather than clay must have been used in the composition of the record; I doubt whether his version will be beaten. The **California Humming Birds** flutter closely on his heels in *She's a Great Girl* and *I Just Roll Along* (**Victor 21309**), typical "vodvil" patter songs with a patented coda in which they announce that "this record is sung by the California (close harmony) Humming Birds" in order that no one else may steal—or shoulder—the responsibility. The rest of the **Victor** group is just so-so: **Roy Smeek** and **Art Kahn** in a fair guitar piano duet, *Itchin' Fingers* coupled with a very sloppy guitar and Octo-chorda *Twilight Echoes* on 21277 (the Octo-chorda sounds as though it might be the result of miscegenation between a Hawaiian guitar and domestic auto-harp); **Gene Austin** sings *Tomorrow and So Tired* with great pathos on 21329; **Jans and Whalen**, and **Miller and Farrell** provide due tribute to the Bremen fliers (21367); the **Happiness Boys** strut their broad humors of the alfalfa district in *He Ain't Never Been to College* and *She's The Sweetheart of Six Other Guys* (21332); **Lewis James** provides a Mother's Day "special" on 21324 (coupled with the **Shannon Quartet's** *Sweet Elaine*); and **Rodeheaver, Burr, Asher, Andrews**, et al., provide sacred services on 21337 and 21322.

Going back to **Okeh**, we find in the popular group: *We Love It and Nothin' On My Mind* sung by **Beth Chellis** and **Noel Taylor** on 41015; *Lila and My Melancholy Baby* by **Lillian Morton** on 41016; a Mother's Day feature—*Silver Haired Sweetheart* by **Noel Taylor** (41022); *Coquette and I Must be Dreaming*, the always admirable **Segar Ellis** (41024); Bremen songs by **Jack Richards** (41028); *Dream River and One Night of Love* by **William Dutton** (41029); and Hawaiian stuff by **Kalama's Quartet** on 41023. Race records include blues by **Texas Alexander** (8563); **Walter Beasley** (*Sore Feet Blues*—8564); **Victoria Spivey** (8565); **Sam Manning** (8569 and 8568, vigorous but rather conventional); **Hattie McDaniel** (8567—*Just One Sorrowing Heart*); and **Tom Dickson** (8570). Also various negro sermons and old time tunes, including the touching ballad *Your Mother Always Cares for You* chosen by **Childers and White** for their record debut (45208). None of the blues excites me and all sound unreal and unmoving in comparison with an ancient Emerson record of **Lena Wilson** sent me by a jazzical friend the other day; beside the simple pathos of her *I Don't Love Nobody* and *Taint No Tellin' What the Blues'll Do To You* the best efforts of these other singers diminish to nothingness.

Al Jolson leads for **Brunswick** with *Ol' Man River* and *Back in Your Own Back Yard* (3867); both good but not exceptional. **Robeson** is yet to be surpassed in the *Show Boat* masterpiece. The remaining disks are a motley lot: sacred duets by **McGhee and Welling** with an opening prayer by the Rev. **Jos W. Hagin** (222); Hawaiian murmurs by the **Hanapi Trio** (3759); *Will You Remember and I Told You I'd Never Forget You* sung by **Wendell Hall** (3891); accordion solos by the **Keith Circuit** star **Galla-Rini** (3873); *Ramona* by **Scrappy Lambert** (3870); *Shepherd*

if the Hills and Mem'ries by Jessica **Dragonette** (3874); sentimental arias in pseudo Spanish style by Belle **Baker** (3815) and Freddie **Rose** (3898); Laugh Clown Laugh and I Just Rolk Along by the indefatigable Harry **Richmond** (3889); duets by **Smalle and Robertson** (3920); Vaughn **de Leath** of the untiring lungs in Louisiana Lullaby and Little Mother (3893); the **Record Boys** with Hokum Smokum, Yeedle Deedle bits on 3857; and the usual lists of hill billy break-downs and ballads.

Ruth **Etting's** Ramona and Say Yes Today should be **Columbia's** best bets (1352-D), although the whispering pianism of Art **Gilham** never fails to receive an appreciative welcome by the "hoi" (1353-D—The Hours I Spent With You and I Found Out When I Found You in Another Man's Arms). Kate **Smith** sings of A Little Smile A Little Kiss, In the Evening (1348-D); **Truett and George** provide guitar duets on 1182-D; Sol **Hopii's** Novelty Trio offer Right or Wrong and 12st Street Rag on 1189-D; Milton **Charles** waxes amorous on the movie organ with Dream Kisses and The Man I Love (1363-D); the Ponce Sisters provide "vocal harmonies" in Hush-a-Bye Baby (1347-D); Tom **Edwards** tells how The Irish and The Germans Got Together (1354-D); the **Happiness Boys** offer characteristic versions of She'll Never Find a Fellow Like Me and She's the Sweetheart of Six Other Guys (1374-D); the **Shannon Quartet** jump on Al Smith's Bandwagon chanting The Sidewalks of New York, although they keep on eye out for Watson in the coupling of On the Banks of the Wabash (1358-D); Harry C. **Brown** resurrects Polly Wolly Doodle on 1359-D; Seger **Ellis** provides the Voice of the Southland (1374-D); and there are the usual Southern and Race groups, led by Bessie **Smith's** Empty Bed Blues (14312-D), Gertrude **Perkins'** No Easy Rider Blues (14313-D), and some meandering, slow piano jazz by **Barrell-House Pete** (14308-D—Pussy and I'm Just a Rolling Stone) which is very interesting indeed.

There have been no new song versions of Gershwin's The Man I Love among the records sent for review, but a reader informs me of various ones on Paramount, Perfect, and other low-priced records, which would bear investigation by anyone who is interested.

Dance Records

If last month's dance releases seldom rose above the mediocre, the disks this month offer full atonement. From the smoothest symphonic dance pieces to the most highly seasoned jazzical eccentricities runs the range; there is a spiced variety of good things for every taste. **Victor** leads the field with the strongest stable in many months, although the individual prize goes to Duke **Ellington** with his **Okeh** coupling of Jubilee Stomp and Take It Easy (41013). The former piece has a most arresting beginning and a development that sustains its first promise; it can be ranked very nearly with his great Parlor Social Stomp (and by the way, when will one of the major companies record that masterpiece?). Take It Easy is in the style of the memorable Black and Tan Fantasy; hardly as good, it is still miles above the best imitative efforts of any other orchestra.

The **Victor** winners are more conventional, of course, but the **All Star's** I Must Be Dreaming conceals a very complicated texture underneath its smooth surface. Note the singular opening, echoed in the coda. **Kahn's** She's a Great Great Girl on the reverse is an excellent bit of direct forcible dance music, the best of the several versions of this piece (21326). For a new type of hot jazz, smooth almost to the point of lusciousness, the first two disks of the **Louisiana Sugar Babes** are to be recommended. 21346 couples Persian Rug and Thou Swell, and 21348 slow drags from Keep Shufflin'—Willow Tree and 'Sippi. Fat **Waller** at the organ and Maestro **Jimmie Johnson** at the piano are the composers of the Keep Shufflin' numbers and their ideal interpreters. Next prize goes to **Waring's Pennsylvanians** for their fine Dance of the Blue Danube (the best dance version so far—don't miss the great pianism it boasts), coupled with a very competent Laugh Clown Laugh on 21308. The same band's Hello Montreal! is the most successful version of this hail fellow well met tune, noteworthy principally for its amusing comedy effects (21333, coupled with Lila). Their third record of the month also deserves

to be singled out for special mention. What Do You Say (coupled with Johnny **Hamp's** fast and furious Look At That Baby—21323) is an exceedingly strange combination of passages of the most daring modernism with those of a colorless orthodoxy.

The remaining **Victors** include some vigorous banjoing by Harry **Reser's Banjo Boys** on 21321; **Paul Whiteman** in a dull coupling of Three Musketeers hits on 21315, and conventional disks of When and Just a Little Way From Home (21338), When You're In Love and Little Log Cabin of Dreams (21325), and When You're With Somebody Else (with a good introduction) and I'm Winging Home (21365). Johnny **Johnson** is good in Across the Street from Heaven and Happy Go Lucky Lane (21366), and Ted **Weems** is fairly good in smooth versions of Nothin' On My Mind and He's Tall and Dark and Handsome (21364), but the rest are also-rans; The **Troubadours** alone on 21235 (waltzes), with **Shilkret's** jazzed chimes on 21371, the **Pennsylvanian's** I Can't Do Without You on 21327, and Ted **Weems'** Dream River on 21339; and finally **Shilkret** and the **Victor Orchestra** in Really and Truly and Your Eyes (21347).

Next to **Ellington** on the **Okeh** list is Joe **Venuti** and his **Blue Four** with an invigorating and daring Wild Dog and a subtle Dinah on 41025; again **Venuti** and his men provide iconoclastic jazz fare. Louis **Armstrong** shows a tendency to develop a symphonic style in Once in a While, but the hot trumpeting there and the curious ending of Struttin' With Some Barbecue testify to the fact that sophistication has not destroyed all of his primeval qualities (8566). Frankie **Trumbauer** does an excellent version of Lila on 41019, but the blandness of Bungalow of Dreams on the reverse is a trifle dispiriting—coming from him. Troy **Floyd** and his Plaza Hotel Orchestra offer a 2-part Shadowland Blues on 8571, slow hot jazz distinguished by some prodigious singing in the choruses. Among the others are Sugar **Hall** on 41026; Justin **Ring** on 41027; the **Jazz Pilots** on 41021; the **Royal Music Makers** on 41020; Jack **Linx** and Ted **Wallace** on 41014; and the **Okeh Melodians** in Rain or Shine hits on 41017. All are fair and undistinguished, except possibly **Linx's** Pardon the Glove which has a very catchy air.

The **Brunswick** features are **Lyman's** invigorating Varsity Drag and Good News on 3901; sparkling versions of March of the Marionettes and Silhouette by the **Varsity Four** (3843); a Pert Collegiana by **Hal Kemp** (3863); the swell gong in the **Regent Club's** Japansy (3856); Ben **Bernie's** Speedy Boy and Borneo (3887); and **Gordon's** Coquette and My Rainbow for those who like lots of string tone and whispering choruses (3862). **Wirges** plays a direct and effective version of Laugh Clown on 3910; Jack **Denny** is colorless in I Can't Do Without You (3885); the **Clevelanders** offer Gee I'm Glad to Be Home (3877); Arnold **Johnson** plays Musketeer hits on 3878; Kenn **Sisson** is heard in Wings and When (3859); and the rest include Jules **Herbueaux** on 3888, Paul **Christensen** on 3897, the **Regent Club** on 3868, Charlie **Straight** on 3899, and the tireless **Six Jumping Jacks** on 3876. **Bernie Cummins** deserves a separate mention for his My Melancholy Baby and There's Somebody New (3818).

Columbia's list lacks outstanding leaders, but boasts a number of very competent disks: Leo **Reisman's** Musketeers hits on 1351-D are the best versions to date; Emerson **Gill** makes an auspicious debut with very smooth Yale Blues and Dance of the Blue Danube (1355-D); Le Roy **Tibbs** plays strange hesitating hot jazz in I Got Worry and One O'Clock Blues (14309-D); **Spikes' Majors and Minors** do queer and very dissonant things to My Mammy's Blue and Fight That Thing (1191-D); Curtis **Mosby's** Blue Blowers provide a live In My Dreams and Weary Stomp (1191-D); Jan **Garber** is good as always—on 1372-D; **Lombardo's Canadians** offer quiet reflective versions of Japansy and Forevermore (1364-D); Ben **Selvin** is heard to excellent advantage in Speedy Boy (1341-D); and **Tracy-Brown** to good advantage in Chloe and Beautiful (1344-D). For the rest, there are: Johnny **Dunn** on 14306-D, the **Radiolites** and **Marks** on 1375-D, Ted **Lewis** in a dull Laugh Clown on 1356-D, and Paul **Ash** equally dull on 1349-D—a strange let-down on the part of two bands which are almost invariably stimulating to hear.

RUFUS

Owing to lack of space, the Foreign Record Reviews have been postponed until the next issue.

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